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ABSTRACT

The collection of essays on modern language teaching for students with disabilities offers teachers practical suggestions based on proven strategies and reflected in successful case studies. Contents include: "Learners in Difficulty" (Bernardette Holmes); "Successful Methods for Differentiation" (Bernardette Holmes); "IT [Information Technology] Enhancing Learning" (Jim McElwee); "Reluctant Learners - You Can Do It!" (Peter Shaw); "Providing Contexts: Drama with Pupils with Severe Learning Difficulties" (Melanie Peter); "Languages for the Hearing Impaired" (Cornwall County Audiology Service); "Languages for the Visually Impaired" (Valerie Price); and "Collaboration - Professional Development" (Alma Hellaoui). Appended materials include suggested procedures for embarking on a language instruction program, an example of curriculum planning for a French unit on clothing, and recommended sources of further information. (MSE)

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STEPS TO LEARNING

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Steps to learning

Modern languages for pupils with special educational needs

Edited by Patricia McLagan

CiLT NCET

The views expressed in this book are those of the contributors and do not necessarily reflect the views of CILT.

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Avon, Barnet, Birmingham; Dudley, Gloucestershire, Greenwich, Hampshire, Islington, Kirklees, Liverpool, Merton, Norfolk, Oldham, Richmond, Solihull, Suffolk, Sutton, West Sussex, Wigan, Wirral.

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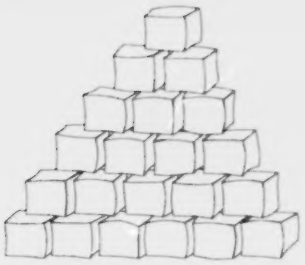
Contents

			Page
INTRODUCTION			1
CHAPTER 1	**Learners in difficulty**	*Bernardette Holmes*	4
CHAPTER 2	**Successful methods for differentiation**	*Bernardette Holmes*	8
CHAPTER 3	**IT enhancing learning**	*Jim McElwee*	16
CHAPTER 4	**Reluctant learners - you can do it!**	*Peter Shaw*	35
CHAPTER 5	**Providing contexts: drama with pupils with severe learning difficulties**	*Melanie Peter*	40
CHAPTER 6	**Languages for the hearing impaired**	*Cornwall County Audiology Service*	49
CHAPTER 7	**Languages for the visually impaired**	*Valerie Price*	52
CHAPTER 8	**Collaboration - professional development**	*Alma Hellaoui*	55
APPENDIX 1	**Starting out**	*Rosi McNab*	66
APPENDIX 2	**An example of one topic: clothes**	*Rosi McNab*	79
APPENDIX 3	**Further reading and information**		86
ABOUT THE CONTRIBUTORS			91

Introduction



Special needs arise as a result of a mismatch between what the pupil brings and what the institution or curriculum demands of her/him.
From *Languages and SEN: The Languages Centre*, ILEA 1989

In January 1991 CILT set up a project with support from the National Curriculum Council (NCC) focusing on modern languages for pupils with special educational needs. In collaboration with twenty LEA 'project partners', expertise and information were shared on the issues of rationale, planning, resources, collaboration and training. The project involved teachers and pupils from a wide variety of schools in urban and suburban areas, special and mainstream.

The overwhelmingly positive experiences of pupils and teachers involved in the project were summarised in a publication from the NCC in February 1993, *Modern Foreign Languages and Special Educational Needs: a new commitment*. Outcomes have also been disseminated through CILT national and regional conferences and regular CILT SEN *Project Bulletins*.

The project concentrated on pupils who until recently may not have had access to learning a language. This includes those with physical and conceptual difficulties, mild and moderate learning difficulties, severe learning difficulties and emotional and behavioural difficulties - in general, pupils requiring some sort of extra support. The project has highlighted many examples of pupils enjoying their modern language experience and teachers have noted improvements in pupils' progress in these three areas:

- linguistic development;
- social development;
- cultural awareness.

In this book we are aiming to provide practical support for teachers on certain aspects of work with pupils with special needs. All of the suggestions given are based firmly on strategies which have been seen to work in the classroom and many successful case studies have been included. Of course, given the wide

variety of difficulties faced by pupils with special educational needs there is not going to be one easy answer for all situations. Teachers of SEN are quite used to selecting and adapting ideas and we hope that you will do just that with the material presented here.

In the first chapter Bernardette Holmes provides a telling analysis of the difficulties faced by some pupils and suggests ways of catering for them. The issue of differentiation is central to successful methodology and Bernardette goes on to make practical suggestions for presentation and practice of language with the whole class and for carousel group work.

Based on his work in mainstream schools, Jim McElwee provides us with several successful case studies, all of which involve the use of IT as an integral part of teaching and learning, as well as practical advice on suitable approaches and software for pupils with special needs. Ruth Bourne of NCET follows this up with further details on the use of computers.

There are subsequent chapters in the book describing realistic and practical approaches for learners with emotional and behavioural difficulties, the use of drama, methods and materials for the visually impaired and the hearing impaired. We are fortunate that all of these sections have been written by specialists in their particular fields.

The sharing of expertise and the general collaboration between modern languages and special needs teachers has been one of the most positive aspects of planning for teachers in many LEAs. In Chapter 8 of this book Alma Hellaoui underlines the importance of this collaboration by providing special practical tasks for sharing expertise and skills and for professional development.

For many teachers in special schools with little experience of this area of the curriculum, possibly with only rusty language skills and little opportunity of advice from others, the introduction of a foreign language into the curriculum can be a daunting prospect. Perhaps with those teachers in mind, Rosi McNab has contributed ready-to-use suggestions for 'starting out' and topic planning in two appendices. These may be useful to teachers as they are, or in adaptation. **It is not suggested that these represent the only way of proceeding.**

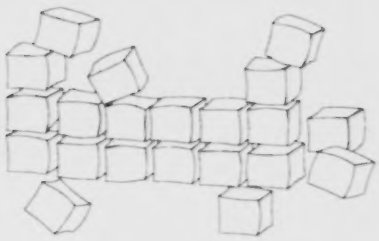
Throughout the origination of this publication there has been much collaboration between CILT and the National Council for Educational Technology (NCET). SEN and MFL Information Officers at NCET have provided invaluable advice, for which CILT is very grateful. A complementary video has been produced by NCET to accompany the book. It shows interesting classroom practice, whole-class teaching, small-group activities and ways in which IT can be used to enhance language learning. The video includes work in mainstream and special schools in Leicestershire, London, Essex, West Glamorgan and Coventry. Encouraging work is shown with:

- pupils with moderate learning difficulties;
- students who are profoundly multi-handicapped;
- pupils who are severely physically impaired and non-verbal;

- those with poor motor skills, low concentration span and short information retention;
- a school in which 90% of the pupils use English as a second or other language;
- senior students with moderate learning difficulties and pupils with special needs in mainstream.

Given the wide range of learning difficulties experienced, we cannot provide here suggestions which will cater for **all** needs. We hope, nevertheless, that this book and the accompanying video will have something to offer you, that you will be able to use some of the ideas presented or adapt them to fit the requirements of your learners.

Patricia McLagan
CILT
1994



Chapter 1

Learners in difficulty

by Bernardette Holmes

There are identifiable cognitive and physical challenges which our learners have to live with singly or in combination for much of their lives. Behavioural responses to past experiences can compound difficulties, curb initiative and limit progress unnecessarily. No learner is the same as any other; each will have particular needs and a particular learning style. Nonetheless, characteristics which most develop and exhibit, if needs remain unmet, are:

- low self-esteem;
- poor motivation;
- a sense of failure.

The National Curriculum has achieved much in the cause of equality of opportunity. Whereas in the recent past, less able pupils in mainstream schools and those with statements of special educational need would rarely have been given extended opportunities to experience modern foreign language learning, and any experience that was offered tended to be endured rather than enjoyed, the modern languages classroom of today has opened its doors to the full ability range. Indeed, there are many inspiring examples of innovative approaches to the delivery of the programmes of study in special schools. The view that learning a modern foreign language is beneficial to all learners is gaining favour. Most teachers agree that the benefits to pupils' self-esteem are considerable and that motivation is significantly increased by active participation in language learning, where immediate success can be experienced by achieving short-term goals. After initial and quite legitimate concerns about materials, appropriate teaching styles and training needs, enthusiasm for language learning now seems to be shared by both teachers and learners.

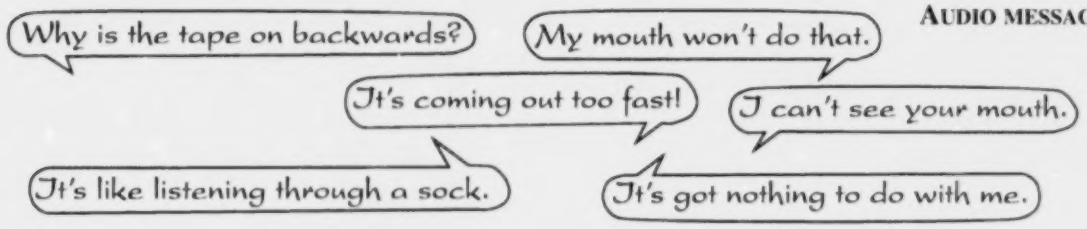
However, to capitalise on early success and to harness the energy and enthusiasm engendered by such positive experiences, we need to develop structured and sustained teaching and learning programmes. In addition to the development of personal and social skills, realistic goals should be set for linguistic progress and enhanced cultural awareness. For this to be achieved, we need to reflect on teaching techniques and materials that have clearly

worked well and seek to develop them further. In the first instance the foundation stone for future planning must be in an accurate assessment of pupils' competence and in the identification of individual pupil needs. Techniques that work for some pupils may not be appropriate for others. Some pupils may be capable of progress in all attainment targets, whereas others can only develop competence in one or two. The challenge for us is two-fold: firstly to offer variety in teaching and learning styles to cater for all needs and secondly to manage the classroom environment in order to allow different learning experiences to take place simultaneously.

What difficulties do the learners face?

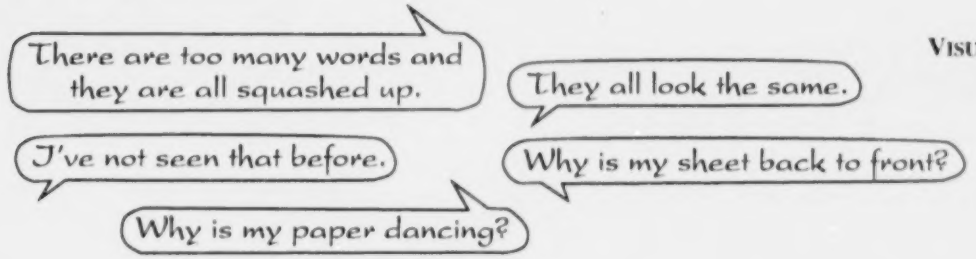
I hesitate to categorise learning difficulties for fear of designing a deficit model which highlights what learners cannot do rather than emphasise opportunities for success. Echoes of Nicholas Nickleby in Dotheboys Hall witnessing the humiliation of his pupils introducing themselves by name and handicap bid caution in compiling any form of list. However, it may be helpful to analyse some of the most common challenges that learners face.

Audio messages


Why is the tape on backwards?
My mouth won't do that.
It's coming out too fast!
I can't see your mouth.
It's like listening through a sock.
It's got nothing to do with me.

Many learners have poor audio discrimination: *It's like listening through a sock.* They find difficulty in picking out individual phonemes and bunching sounds into words. Sounds are already confused as they enter the echo chamber of short-term memory. Sound combination and sequencing may be erroneous: *Why is the tape on backwards, Miss?* This limits the potential for short-term and long-term audio recall. Often learners are expected to produce words or short phrases very rapidly after a rather cursory aural introduction. For learners with poor short-term audio recall, this presents a barrier to participation. Response to failure may well result in future selective listening and avoidance. Having lost confidence, pupils believe that they will not be able to understand and, therefore, avoid experiencing further disappointment by choosing what to hear and what to ignore: *It's got nothing to do with me.* If you cannot discriminate sounds easily, it stands to reason that you will find imitation and production extremely daunting: *My mouth won't do that!* Learners experiencing this difficulty require frequent rehearsal of sounds, regular *gymnastique de la mâchoire* during which they can play vocal games and experiment with their mouths, lips, tongue and other vocal equipment. Voiced and unvoiced fricatives can be great fun using balloons.

Visual messages

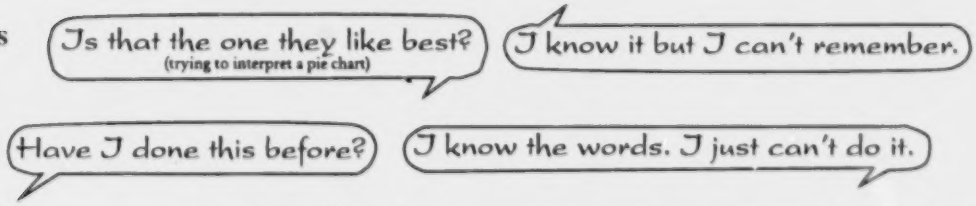

There are too many words and they are all squashed up.
They all look the same.
I've not seen that before.
Why is my sheet back to front?
Why is my paper dancing?

Some learners have problems in interpreting visual messages: *They all look the same*. They do not always discern the visual differences in letter formation or perceive differences in symbol pictures representing different concepts, which may in themselves be open to misinterpretation. Memory is triggered by various stimuli. Whereas some learners recall visual images readily, others have weak visual memory skills: *I've not seen that before*. In our efforts to help learners, we regularly use colour coding. Colour blindness is not uncommon. If colour coding is also supported by shape differences or squiggly as opposed to angular lines used to highlight particular words, support for the colour blind is provided. Sensitivity to colour and contrast should always be taken into account, particularly under fluorescent lighting or in using overhead projector or VDU screens.

Visual disturbance can be exacerbated by the sharp contrast of dense black typeface on white pages or by high-frequency flickering light upon the retina. Using coloured filters can reduce glare and consequent visual discomfort. Photocopying onto soft pastel yellows and using a well-rounded typeface with clearly defined upstrokes and downstrokes can also improve readability of texts.

Certain pupils can seem particularly unco-ordinated and clumsy, knocking into other pupils or equipment in the room. Sometimes this can seem like lack of co-operation, but it may have other causes, for example tunnel vision. This is rather like seeing life through a telescope, fine if you're going full steam ahead, but not so good if you require a peripheral perspective. Dyslexia has often escaped attention in the past: *Why is my sheet back to front?* Fortunately, strategies continue to be developed to help overcome reading difficulties. Layout of pages and choice of typeface can certainly assist. Dense typeface and successive lines of tightly printed text which forms an almost striped effect can cause anomalous perceptual effects in some learners: *Why is my paper dancing?* This can create illusions of shape and motion; the words are quite literally escaping the reader. Covering lines above and below those being read can alleviate the problem.

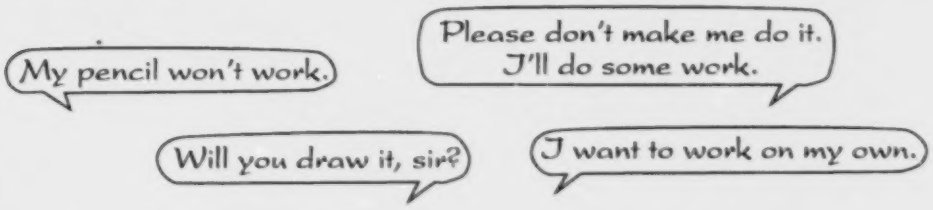
CONCEPTS


Is that the one they like best?
(trying to interpret a pie chart)
I know it but I can't remember.
Have I done this before?
I know the words. I just can't do it.

Certain conditions affect conceptual development. Nothing can be taken for granted. Telling right from left, hot from cold, the largest from the smallest, this morning from yesterday morning, all can present challenges. The problems may only be temporary, for example lapses in concentration and memory loss may arise following an operation. Learners may find that they can no longer remember how to hold a pencil or tie up their shoes, when previously they were able to do so. The necessary mother tongue language to communicate certain familiar concepts may just disappear. Such memory loss is not always permanent. Regrettably, for some pupils, sometimes categorised as 'fragile', cognitive skills may progressively decline, despite occasional apparent breakthroughs. However, especially in mainstream classes, problems in conceptual development can be confused with lack of progress in oral/aural

capability. Often the task or activity relies on mastery of particular concepts and, due to a deficiency in conceptual understanding, learners are penalised in terms of verbal response: *I know the words, I just can't do it.* Any activity which involves functional competence such as specific reflex activity, past and present sequencing, quantifying and qualifying should be analysed with care and supported appropriately.

ACTIVITY

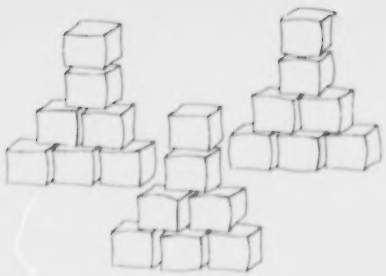


Even when we intend to involve all learners in (for instance) a game, problems can occur. We can never assume that a jolly game for some will be a jolly game for all, all of the time. Some learners find difficulty in being physically close to another person. Their need for space prevents participation in team games or close work with a partner. Some may well experience discomfort in sustaining eye contact with their teacher or partner, which makes communication difficult, especially in interactive pair work. A short concentration span may mean that learners cannot follow instructions or sustain interest in any activity for longer than two or three minutes. If activities are overstimulating, some learners become hyperactive. If activities are too restrained or too demanding, some learners will become frustrated and engage in disruptive, attention-seeking behaviour.

Some published courses resort to drawing or copying as a means to demonstrate comprehension in listening or reading activities. For some learners poor manipulation skills mean that writing and drawing are painfully slow processes and do not provide the instant evidence of success intended. Disruptive behaviour may be one way of communicating that the activities or materials are inappropriate. Using movable mini-flashcards and easy-to-tick charts and grids can minimise these obstacles to learning.

ATTENDANCE

Spasmodic attendance, due to periods of hospitalisation, therapy, truancy or other reasons, can also create problems of continuity of learning experiences. The issue is actually even more complex. Due to the many challenges faced by learners in difficulty, either individually or in combination, most will opt in and out of the learning cycle at random, whether they are physically present or not. Indeed, selective learning may well be a characteristic shared by all learners of whatever ability. This can be addressed by offering independent access to learning materials at regular stages in the learning programme.



Chapter 2

Successful methods for differentiation

by Bernardette Holmes

Catering for the needs of learners with difficulties implies a wide variety of strategies and techniques for:

- ★ *whole-class presentation and practice;*
- ★ *the encouragement of more independent work and the organisation of group tasks.*

In this chapter there are practical suggestions for overcoming conceptual difficulties, techniques for building confidence, including graded questioning, increasing pupils' involvement, and steps towards greater pupil autonomy.

One of the major tensions for language teachers is whole-class input versus individual need. While recognising individual differences in our learners, we still have to face the issue of presentation of new language. Although this does not always have to be in a whole-class situation, it often will be and there are recognised benefits to achievement and motivation as a result of certain teacher-orchestrated techniques. Awareness of a range of techniques equips us to select and experiment until we find appropriate methods to achieve our goals.

Teacher to whole class presentation

Listening

A variety of activities requiring recognition of a word or phrase rather than repetition is desirable. There are some helpful parallels here with the development of the mother tongue. Recognition of linguistic concepts precedes production in cognitive development. Visual aids and physical response demonstrate recognition and offer instant reward while continued success builds confidence and increases motivation. This can be achieved by some sort of physical response:

- touching a picture;
- holding up a mini-flashcard or an object;
- standing up or sitting down if a particular word is mentioned;
- miming an agreed action;
- making a particular sound.

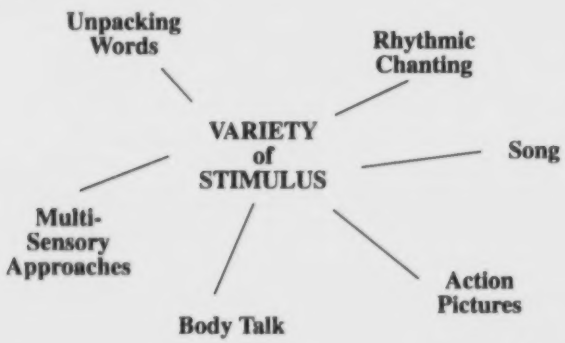
SPEAKING

It is often helpful to unpack complex utterances by rehearsing individual sounds before recombining them in the context of a whole word:

- arrange learners in small groups, each group taking charge of a syllable;
- as a whole class, chant each syllable accompanied by an action;
- slow down the speed and adjust the volume of chanting like a slow-motion replay, until everybody is comfortable with the sounds;
- use rhythm, rhyme and song, not only in intonation and pronunciation but in assisting recall.

RHYTHM

In presenting new language, we can arrange words into raps, rhymes or poems. If the words or short phrases do not offer themselves readily to this technique, we can still set them into a rhythmic framework by clapping our hands or clicking our fingers in-between items. The use of a refrain can enhance recall: for example, a series of food items could be elicited from the group and then repeated as an ever-increasing list punctuated at various stages by the refrain *J'ai faim, j'ai faim, j'ai toujours faim!* Rhythmic vocal games are part of the in-built language development of most children and taking advantage of familiar and inherent processes can be of value.



Differentiation in whole-class work

The wide-ranging needs of our learners in whole-group, teacher-orchestrated presentations may well conflict. Variety of technique and frequent changes of activity focusing on the same language learning objectives seem to offer some solution. Whereas some learners may experience difficulties related to audio discrimination, others will be challenged by visual stimuli or restricted by slow conceptual development. Therefore, the more frequently we can employ multi-sensory approaches the better. Rhythm, rhyme and real objects are powerful allies, and linked with other stimuli - visual, smell, touch, action - their power is significantly increased. Hear and respond, see and respond, feel and respond, touch and respond, smell and respond, taste and respond - the message is 'let's get physical'. Blindfold the learners and let them guess what product they are holding by using touch and smell. Have several bottles of *sirop* and, again using a blindfold, allow the learners to identify the fruit flavour by smell. Hide objects in boxes or envelopes and invite the learners to feel, hear or smell the object, before opening the box and discovering what is inside. To assist in the development of memory, prediction games can precede sensory exploration.

As we move towards expecting pupils to produce language in response to simple questions, it can often be disappointing to the teacher that despite active approaches to the presentation of language, many learners are still at the

recognition stage rather than at the independent production stage. For learners in difficulty who are experiencing short-term memory deficit, graded questioning can often alleviate some of the difficulties and will build confidence. Start with words which are very nearly the same in the foreign language and the mother tongue (near cognates).

Stage	Teacher action	Teacher speech	Pupils' speech
1	Holding up an orange. Holding up a banana.	*C'est une orange? Oui ou non?* *C'est une orange? Oui ou non?*	*Oui.* *Non.*
2	Holding up the orange.	*C'est une banane ou une orange?* (The learning objective is the last item heard.) *C'est une orange ou une banane?* (The distractor is the last item heard.)	*Une orange.* *Une orange.*
3	Holding up the orange.	*Qu'est-ce que c'est?*	*Une orange.*

Thus the teacher is always establishing links between the known and the unknown, repeating the language frequently and never abandoning learners in the limbo of uncertainty.

This method is useful in combination with other techniques and is of particular value as a teacher response towards error or in the face of memory deficit.

For example:

1. Pupil X gives the wrong response.
2. The teacher adopts the first stage *Oui/Non* to the pupil, who still remains undecided.
3. The teacher invites the whole group to respond *Oui/Non.*
4. Pupil X will usually, bolstered by the group, be in a position to answer *Oui/Non.*
5. The teacher then offers alternatives. Pupil X may be able to select the appropriate answer straightaway.

If the pupil cannot select the appropriate answer, the group can again be invited to select. The pupil then joins the group, regains confidence and answers.

During this procedure, if thought suitable to the disposition of the group, the teacher can pretend not to have heard clearly or to have been distracted by another activity and, by placing hand to ear, invite repetition and louder responses.

How much language to present?

All groups contain learners with a range of abilities and often we feel obliged to restrict input to that which we know will be manageable for all. We tend to limit the amount of language encountered for fear of losing some of our learners. There are no easy answers to this but one might consider the following:

- It is not always necessary to restrict what we say in the foreign language if our messages are conveyed by other non-verbal means of communication.

- We can plan for a differentiated response to language input from different learners rather than limit the input and response to a uniform activity.

The following example will illustrate the second point. To develop listening acuity and combat the conceptual difficulties of telling right from left, the teacher might adopt a specific reflex approach to accompany a short narrative read aloud to the whole group. The teacher would first demonstrate with actions right, left and straight on. The learners could be invited to select their own actions to illustrate these concepts. Actions chosen could range from expansive arm movements to very contained gestures using just the index finger on the left and right hands and a simple nod of the head for straight on. The teacher prepares and reads a short text. Every time the words right, left or straight on appear, the group must respond with the agreed action. The text can be read several times. While those who still find that picking out the words for left/right is challenging can continue to respond with the appropriate gesture, others might like to hold up mini-flashcards of places mentioned as well as respond to the directions, while others fill in places on a prepared sketch map of the town described. In this way, we are offering three differentiated responses to the same stimulus.

La porte bleue could be a suitable text for this activity:

> *A gauche, il y a la gare. A droite, il y a le café. A droite du café, il y a la poste. A gauche, il y a un supermarché. Je passe devant le supermarché. Je continue. Je prends la première rue à gauche. Sur ma gauche, je vois la piscine. Je tourne à droite, et je traverse la rue. Sur ma droite, je vois la boulangerie. A gauche de la boulangerie, il y a une porte rouge. Vous y entrez. Vous montez l'escalier à droite. Vous avez devant vous deux portes d'entrée, vous prenez la porte bleue à gauche.*

BRIDGING THE 'CONCEPTS' GAP

It is important to create a secure environment in which learners can take risks and where the need and desire to communicate are established. Conceptual difficulties cannot be ignored. Here are some examples of activities which have helped:

- Using information gathered by group or class surveys has become a stock activity in the foreign language classroom, with results displayed on a bar chart or pictogram. To help reinforce mathematical skills it can be valuable to offer 'hands on' experience. Learners can associate information with particular plastic building blocks (Duplo is best). For example, if a pupil answers in response to a survey that he or she likes swimming, then a green block of Duplo is picked and placed on the table; if another pupil chooses watching TV, a blue block of Duplo. At the end of the survey all of the Duplo blocks are collected and assembled into colour columns. In this way, pupils can see which is the most popular activity, because they have physically helped to build the towers. In large classes, pupils can write their initials into a square or colour in a square in the relevant column of a wall display to illustrate their choice. In this manner, they begin to understand the quantitative concepts represented in bar charts and can then begin to move on to more sophisticated representations such as pie charts, graphs and scattergrams.

- Using the environment of the home town or classroom as a context for communication before moving on to the foreign environment is of immense benefit. There is a constant need to build conceptual bridges between real life and foreign language activity.

- Notions of past and present actions and sequencing are often challenging for learners in difficulty. Using the overhead projector to introduce food items on cut-up transparencies and then to see them actually disappearing inside a monster's stomach by using overlay techniques helps to illustrate the concept of 'he is eating', present tense. Then, using an opaque silhouette of the monster to conceal a range of food items, we can ask the classroom to guess what has been eaten, perfect tense, and reveal the transparency if correct.

LANGUAGE LEARNING GAMES

Developing a range of language learning games, in which the role of learners can be differentiated according to capabilities, can also be explored. For instance:

- Prediction activities where the weaker member of the group chooses an item or flashcard to conceal in a brown envelope, while more able learners suggest what it could be and thereby rehearse the full repertoire of their lexical knowledge.

- Learners as teachers in whole-group activities. Slow reveal techniques on the overhead projector, whereby a visual is concealed by placing a piece of paper over the transparency and then revealed gradually by withdrawing the paper, offer the less confident learner a chance to control the group. By providing a mini-flashcard and label (or by whispering the correct response beforehand for the total non-reader) the learner is able to carry out the slow reveal activity, inviting the rest of the group to volunteer their predictions, in the confidence of knowing which suggestion is correct.

- At the other end of the scale, the more confident learner can become the teacher in whole-group games such as *Jeu de pirates*. This is an activity which can be adapted to any language items. The furniture is moved to the sides of the room and usually four stations around the room are set up which correspond to a verbal instruction. For example, four photographs of market stalls could be held by individual pupils, one in each corner of the room, while the other pupils - *les pirates* - await instructions from one of their peers - *roi/reine des pirates*. As they receive instructions, e.g. *je vais acheter du pain/des pommes/du fromage/du poisson/des tartes aux fraises/du lait/des moules/des pêches*, they race to the appropriate stall. The learner as teacher gains kudos and valuable experience of producing language rapidly and audibly to conduct the game and catch out the landlubbers who make mistakes and have to sit down until the next *roi/reine* emerges.

To sum up, the rationale is:

- to maintain variety by frequent changes of stimulus;
- to sustain pace;
- to enhance motivation by constant involvement of the learners and the possibility of instant feedback and reward;
- to develop micro-skills - listening acuity, pronunciation, intonation, aural discrimination - without which learners become increasingly less confident;

- to support conceptual development by adopting multi-sensory approaches which engage the body and the mind and assist short-term and longer-term recall.

We all use our bodies and our senses to process and transmit communication, so 'let us hear their bodies talk!'.

The self-managing classroom

Beyond effective whole-class work must lie the development of independent learning, which permits differentiated activities and releases the teacher to support, extend or assess the learning. Aspects of the programmes of study that may be most problematic for learners in difficulty include:

- developing the ability to work with others;
- planning and carrying out practical and creative activities;
- taking part in language games which are not monitored by the teacher;
- developing independence in their choice of tasks, materials and equipment.

The repertoire of practice activities for new language is extensive and already well documented. Dice and card games, board games, TV-inspired games around the OHP, information gap activities, all are now well integrated into foreign language learning. What seems to be still in need of further development is the use of support material and suitable self-access listening activities. Constant encouragement should be given to learners to turn to reference materials without feeling to some extent stigmatised by admitting that they need to do so. Sometimes it is helpful to develop explicit strategies which reward learners for achieving tasks by the use of reference materials without turning to the teacher or their partner for help. The kinds of materials which are most likely to support learning include:

- *Mini dico parlant* - **self-help sheets** which comprise visuals and recorded language and, for those who have progressed to the written word, visuals and words accompanied by recorded language. The sheets of visuals and words can be used independently of the tape and can accompany learners as they move around from one activity to the next. Otherwise, a free-standing cassette player can be set up in a convenient area of the room, with the tape and some headsets for those who feel that they need to rehearse the sounds of the words again before they engage in a pair work or group task involving production of the language. In preparing a *mini dico parlant*, language should always be presented in terms of function and context. Each sheet should be thematic, not like an ordinary dictionary which comprises discrete lists of lexis.

- **The Language Master*** - this has proved invaluable in providing self-access support. Using symbol pictures or photos as visual prompts, language can be recorded and

* Available from Drake Educational Associates (address in Appendix 3).

rehearsed to support other activities. Interactive activities can be developed in which questions are posed for learners to answer, before hearing the pre-recorded correct response. These can be at different levels of complexity.

- **The overlay or concept keyboard** - software such as *Concept Match, Prompt Writer* or *Touch Explorer Plus** can be used to support each new topic area. Using images as a way into word recognition, then building on the developing ability to read, to select appropriate words or phrases, to pass on messages for other readers, as an introduction to written communication - this can all be readily achieved by using the overlay keyboard.
- **The Canon still video Ion camera**** - still pictures taken by this camera can be used on video accompanied by sound.

ESTABLISHING GROUND RULES

Managing learning is a collaborative responsibility. We need to establish the ground rules by talking with learners about what is going to happen and what is expected of them during the learning, while providing them with opportunities to negotiate and to share expectations. It is quite appropriate to conduct this process in English, having arranged the chairs in a circle so that there is no hierarchy implied. During the discussion it is explained that the lessons will be delivered in the target language and that the language of instruction and organisation of the learning will be part of the learning itself.

In special schools it is particularly helpful to employ consistent use of symbols and, where Makaton signing is part of the everyday running of the school, adapting and extending Makaton to the foreign language classroom can be very beneficial. Displays of classroom language accompanied by Makaton-style symbols are very useful. Games like *Give us a clue* with classroom language as the prompts rehearsing Makaton signing also contribute to the effective management of the learning. Strategies for 'bailing out' of the target language can be agreed, for example two small flags have been used, one the *Tricolore*, the other the Union Jack, to indicate the need for something to be expressed in French or English: *Anglais, madame, s'il vous plaît!* - waving the British flag, *Français, madame!* - waving the *Tricolore*.

SETTING UP A CAROUSEL OF ACTIVITIES

This is one strategy which may be employed to provide differentiated learning. It is usual to start with a menu of four or five activities, including independent listening, some language games, pair work, the concept keyboard, and if available, the Language Master. In special schools, it is often possible to have learners working in pairs of their choice, perhaps linking into a group of four for a particular activity or game. The group may also be supported by a non-teaching assistant, supporting one particular learner in need or, perhaps more profitably, supporting or monitoring particular activities in a carousel of different learning experiences. This is especially helpful in offering guided choice to learners about which activities are appropriate for them.

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* All available from NCET (address in Appendix 3).

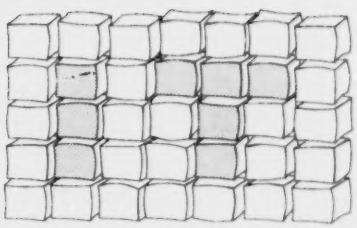
** Information sheet on Ion camera available from NCET.

If we opt for a carousel model of learning, where learners move around and sample different tasks, it can be difficult for the teacher to indicate the need for a change of activity or to draw everyone together again for some whole-class reinforcement. An agreed convention can be adopted. In one group a pupil brought in his small brother's squeaking frog. If the teacher or pupil acting as teacher wanted to gain everyone's attention, the frog was given a hearty squeeze! *Au coassement de la grenouille, tout le monde écoute!* This worked because it was chosen and agreed by all learners.

Developing independence in the choice and management of tasks is a real issue. Learners will need to know where things are kept, where to return things, how to use equipment. The way in which groups or pairs are formed is always a sensitive matter. It can be valuable to disperse more able learners from time to time by giving them responsibility for a particular activity, perhaps involving technical equipment and the integration of skills. For example, in a class of pupils with moderate learning difficulties, more confident pupils can take control of supporting and recording a role-play onto tape or take the lead in small group work around the computer involving short interviews in which information is entered into a simple database. In setting up carousels, more confident learners can begin with an activity which does not require teacher intervention, whereas learners in need of greater assistance can begin with an activity supported by the teacher.

Not all learners will complete activities at the same rate, particularly if activities are provided at different levels of complexity according to ability. It is in this respect that carousels of activities have their drawbacks if they are too rigidly restricted by time constraints. Carousels are most effective when the menu of activities can be carried into other lessons and completed at the learner's own pace. Not all learners will need to complete all tasks. Sometimes they may choose to concentrate on a particular skill area and engage in more activities related to that skill. Opportunities should be given for learners to work alone or in pairs and groups and to focus their attention where it is most valuable. This is not to say, however, that a careful balance should not be struck between different skills and enjoyment levels. Doing more of what you are good at often gives you the courage to attempt to progress in aspects of work that you find most challenging.

One of the most powerful ground rules is to nurture support and praise-giving strategies in a group. When someone succeeds, applause can be given where appropriate. If a learner responds well in an activity, pupils as well as teachers are encouraged to offer congratulations, *Très bien! Super! Génial!* A buddy system can operate from time to time, where a less able learner shadows a more able buddy in a series of activities and is supported by the more able buddy to participate. This is particularly effective in planning and carrying out practical and creative activities, for instance recording a rap or designing and making a labelled collage or a game/pair work card to be used later in class.



Chapter 3

IT enhancing learning - case studies

by Jim McElwee

This chapter concentrates on the uses of Information Technology (IT) in the classroom and shows how pupils can be stretched and given the means to produce work of which they can justifiably be proud. Most of the illustrations emanate from a series of sessions with classes in different mainstream schools. There are examples of work done by pupils from both mixed-ability groups and low-ability groups, and the aim is to show how IT-based activities can be linked in to the programme to provide progression and, particularly in the case of mixed-ability groups, differentiation.

Busy teachers cannot be expected to set up an individual programme of study for every child. Nevertheless, there are ways of making the same work accessible to a wide range of abilities.

The activities which involve IT refer to programs used with the BBC B or Master computer and the Acorn Archimedes, but the processes described could be repeated in similar ways with other systems. It is worth the effort to become competent with a simple word processor, preferably one which the children will be using, and also with a desk-top publishing package. Once the basics are mastered, it is easy to make your own worksheets and overhead projector transparencies (OHTs). Children appreciate a professional presentation.

Be selective about the computer programs which you use. None of the examples suggests using computers to play games. This is not to say that games do not have a part to play, but the teacher must ensure that computer programs with this format really do contribute to the learning process, and this often means providing testing materials to follow a session. Games are perhaps more effective when they are part of the listening and speaking activities in a teacher-led lesson: lower attainers and potentially disruptive pupils need to be active, but this should happen within a structured process and they should not be given the opportunity to waste time.

- The computer should not be used as a treat or reward.
- Educational technology provides pupils with the opportunity to progress.
- Computers actually can make life easier for the teacher.
- Computers can make the same work accessible to a wide range of pupils.
- Computers allow you to cater for the needs of more able pupils.
- Computer games are not the best way of using educational technology.
- Divide a long-term aim into short steps, each of which is an achievement in itself.
- Ensure that each step leads on to a more advanced level of language.
- Look out for, and recognise, individual achievements.
- Activities designed for low attainers, if well planned and designed, are usually suitable for fast learners.

Expressing opinion

Case study 1

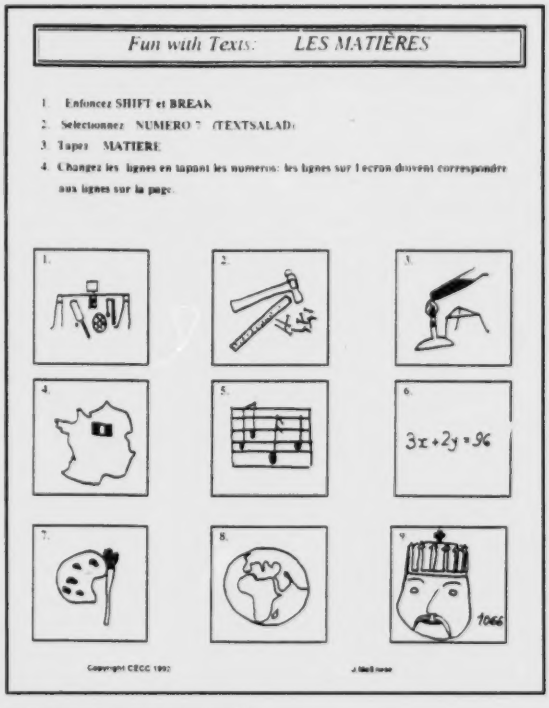
The activities described here were part of the lessons for a year 7 mixed-ability French group. The group contained a wide range of ability, including some pupils with learning difficulties. They were learning the names of their school subjects and how to express likes and dislikes. They were to be given the opportunity to give reasons for their opinion about each subject, though it was expected that some children would have difficulty in including a reason in their answer.

The school subjects were first introduced on the **overhead projector**, all the children being involved in activities such as covering up and uncovering the different pictures, saying what numbers they were, and then saying which they liked and disliked.

The word *mais* was introduced to give pupils a chance to produce longer utterances if they were able to do so. This proved a good way of using the target language in an extended and lively way.

The same overhead transparency was then used to present the words in a ***Fun with Texts**** file (see right), using a computer and a large monitor. Using a large monitor is a good way of introducing and developing language points with a whole class. A large television may be used. Teachers who are taking the first steps to introduce IT into their classrooms may find this is a good way to start, as they remain in control and can ensure that all children sitting in front of them are looking. Children who look, usually listen.

The children could see both the transparency on the overhead projector and the words on the monitor. The file contained only the names of the subjects. The

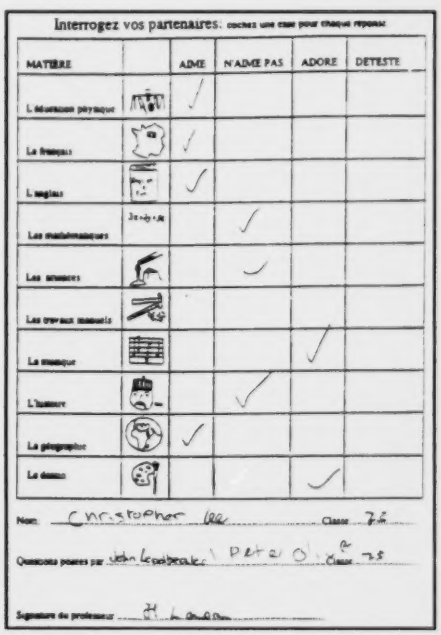


* Available from Camsoft (address in Appendix 3).

program was introduced in French, as were all the steps taken to load and run the program. The teacher selected Option 7 ('Textsalad') from the *Fun with Texts* menu. This jumbled up the lines. The children as a group had to match up the correct number with the word.

Some children were asked to read from the computer screen in response to a number, while others had only to say the number in response to what was heard. In this way, everyone was involved and the lesson passed quickly without any English being used. In the process the pupils were introduced to the program and were then able to use it themselves.

The file was photocopied so that the children could use it as a visual stimulus when they worked on individual computers, two or three to a machine. For those who were able to go further, another file was created using the same pictures. This second file included the phrases *J'aime, Je n'aime pas, Je déteste* and *J'adore.* When the pupils had matched up the pictures to the lines, they could draw a symbol next to each subject to represent the attitude expressed. All the children responded positively to the activities and were ready to move on at the next lesson.



Interrogez vos partenaires. cochez une case pour chaque réponse

MATIÈRE		AIME	N'AIME PAS	ADORE	DÉTESTE
L'éducation physique		✓			
Le français		✓			
L'anglais		✓			
Les mathématiques			✓		
Les sciences			✓		
Les travaux manuels					
La musique				✓	
L'histoire			✓		
La géographie		✓			
Le dessin				✓	

Nom: Christopher Lee Classe: 7E

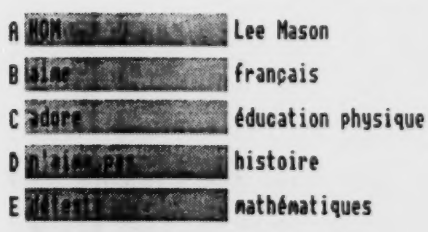
Questions posées par: John Lee Peter O. Classe: 7S

Signature du professeur: H. L. Gibbon

The next lesson began with a revision of the previous lesson's work, using the same OHT. The teacher then wanted the children to practise the language they had learned, so a questionnaire was prepared (see left) which would at once allow the pupils to practise asking and answering questions about their likes and dislikes, and also expose them to the language required to fill in a grid - an activity considered to be increasingly common in the language classroom!

A further economy was that the questionnaire was designed in such a way that it could be used as evidence for each child's progress. The teacher was able to listen and observe whether the children were asking the questions correctly. Anyone who appeared to be taking a short cut could be asked the questions by the teacher before the form was signed.

After this exercise had been completed, the intention was for the children to fill in a **database** like the one illustrated below. The end product was to be a chart showing which were the most popular and unpopular subjects in the school. The database might be set up by the teacher or by competent pupils. The children would be expected to fill in the details themselves, thus giving them another opportunity to practise and reinforce the language they had been taught. This could be done by having one or two children sit in front of the monitor to interrogate other children and fill in the information as they hear it. This is another good way of using a computer to develop speaking and listening skills, as well as reading and writing. The questions to be asked can be given to those children who cannot respond to the words in the database. More able children should recognise that the word *nom* implies the question *Comment t'appelles-tu?*



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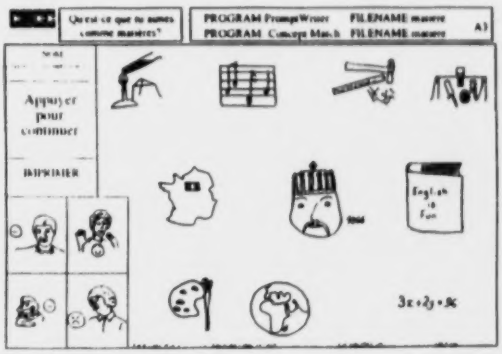

For those who needed further practice, there were other activities to reinforce the language. A **concept keyboard overlay** was prepared (see right). It used the same pictures as the *Fun with Text* file and the OHT. There are two files. The first uses the program *Concept Match**. The name of the subject appears on the screen and the pupil has to press the correct picture. *Concept Match* files are easy to make. In the simplest procedure, the message which appears on the screen is repeated when the correct match is made, thus confirming, along with the jingle, that the right choice has been made. You can also make a different message appear. This may complement the first message or complete it. In the overlay illustrated, when the correct match is made a question appears, so, for example when the words *la géographie* appear and the correct symbol is pressed, the second message asks *Tu aimes la géographie?* This structure was used to get children to practise the phrases they had been taught. One or two children sat in front of the monitor while one or two sat behind it, holding the concept keyboard. The children in front of the screen read out the message, and those behind pressed a picture. If they heard a jingle, they knew they were right. Those in front asked the question on the screen and the child with the concept keyboard had to answer the question. The same grid used for the database could have been used to record the answers.

A third session on this topic involved some **word processing**. The children were invited to write a few sentences about what they liked and disliked in school. The more able used the word processor *Folio***. Some had remembered the use of *et* and *mais* and incorporated these into their text. Most children, however, were content to write short, fairly accurate sentences. For those who were unable to do even this much, there was the concept keyboard overlay used in the previous lesson. This time the program *Prompt Writer** was used. Pupils pressed one of the drawings representing likes and dislikes followed by a subject. Their sentences were then printed out.

Also accompanying this overlay was a **tape recording** which was used to test pupils' listening comprehension. As they listen to the person on the tape commenting on the different subjects, they press the relevant areas to record what they hear. This has proved a good way of assessing children's listening skills, without the problems of reading questions and writing down answers which prevented low achievers from reaching a satisfactory level of attainment in listening exercises. If possible, a taped exercise should be recorded onto a short tape. Redundant computer tapes are ideal for this purpose. Record the text on both sides of the tape. In this way pupils are given no opportunity to waste time and say they are unable to find the exercise they are supposed to be doing. The sentences built up on the screen are a record of the child's performance in the listening exercise and may be printed out and kept as a record of achievement. It is very important to impress upon the pupils that these pieces of work are important, and to give every success the praise it deserves.

The advantage of *Prompt Writer* is that it allows the creation of a framework within which slow learners may work to produce competent and correct work.

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* Available from NCET (address in Appendix 3).

** Available from ESM (address in Appendix 3).

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At the same time it allows the more adventurous the possibility of typing in their own words, so as to break out of the framework and produce original work. It is thus an excellent medium for setting tasks whose outcomes may be different according to the competence of the student.

On the left is an illustration of a possible sequel to the activities described above. This overlay was designed for use with a year 9 group revising school vocabulary. The four pictograms on the left represent *J'aime, Je n'aime pas, J'adore* and *Je déteste*. Pupils at a lower level can simply press these areas and the subjects to produce correct sentences. The pictures in the middle represent different feelings, and were themselves taught by presenting these pictures on an overhead projector transparency. On the right are the key words *et, mais,* and *parce que.* The more able pupils in the group are able to develop their own ideas and type in words and phrases to produce an original piece of work.

- Differentiation and revision enable progress to take place.
- The overhead projector is a key tool in the modern languages classroom.
- More able children should be provided with the language to enable them to extend and develop their language: **and** and **but** are extenders.
- Be economical: the same materials can be used as the basis for different activities.
- Using the same visuals and materials for a series of tasks is less confusing for children with learning difficulties.
- Presenting and introducing work with a large monitor gives teacher more control.
- Using the overhead projector and a large monitor allows target language to be used more effectively.
- Work can be taken down and used in evidence of pupils' progress.
- The computer **can** be used for listening and speaking activities.
- A concept keyboard overlay and file, together with a tape recording, can be used to assess listening skills.
- Listening exercises should be recorded singly onto short tapes.

Improving self-confidence and self-esteem

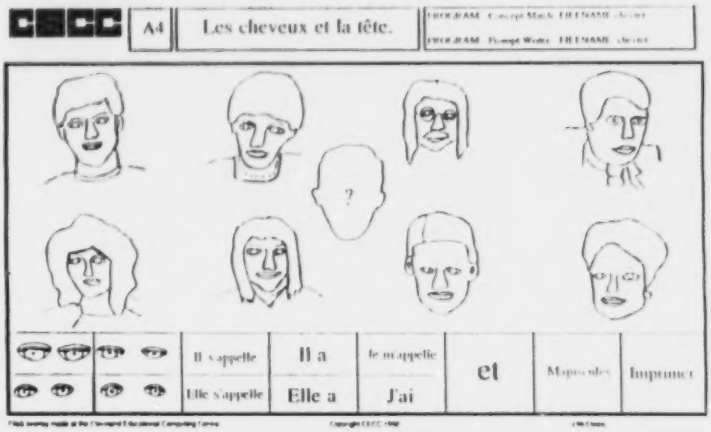
Case study 2

The word processor can be an invaluable tool for setting tasks which are appropriate to a wide range of abilities, and for making accessible to slower learners language which might otherwise remain out of their range, principally because the exercise book is often a permanent rebuke to the child whose presentational and calligraphical skills are poor. This section will illustrate some of the possibilities of the word processor as a means of raising the expectations of both teacher and pupil.

We all know examples of written work of low achievers: poor handwriting, untidy presentation and ignorance of the normal conventions of using an exercise book. Many pupils who are poor at presenting their thoughts on paper are articulate and work hard in oral lessons, but failure to consolidate work in written mode often prevents real progression. The word processor can encourage pupils like this to produce attractively presented and correct French.

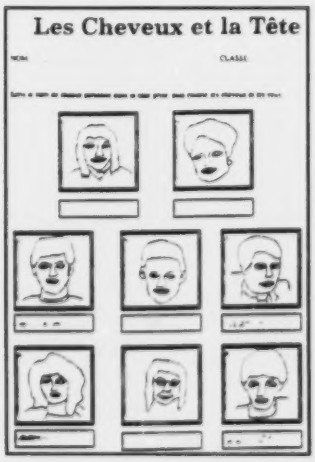
One teacher of a year 8 mixed-ability group made it his aim to enable all children in the class to pass the preliminary level of the county's graded test. He wanted them to be able to understand and give details about themselves, their appearance, their family and home, and their likes and dislikes. The weeks leading to the completion of this long-term target were divided into shorter-term goals. A variety of games and activities went into the teaching of this language, including regular sessions in a computer suite equipped with BBC Master computers, a large monitor, an overhead projector and two concept keyboards.

The overhead projector and the monitor were used to introduce the tasks in French in order to encourage the use of French by the children. A variety of activities were provided over the several sessions devoted to this topic. On the right is an example of a concept keyboard overlay designed to practise the description of hair and eyes, which, it can be seen, is part of the longer programme of study.



Pupils used the *Concept Match* file to find out the name of each of the cartoon characters. Two versions of the overlay were produced. One had the hair and eyes coloured in, so that the weaker pupils could more easily work out the answers. The other left the pupils to work out the colours by the clues on the screen and the overlay itself.

The worksheet on the right was designed to test pupils' comprehension of the structures which they had been learning.



There was also a taped exercise to test listening comprehension. This required the use of the *Prompt Writer* file made to accompany the same overlay.

Pupils listened and pressed the appropriate parts of the overlay to build up the sentences which they heard on the tape. They had a cassette tape recorder with a junction box, so that they could work co-operatively on the task, whilst, at the same time, minimising the disturbance to the rest of the class who were engaged in other activities.

These other activities included using the overhead projector as a group to practise phrases. For example, the heads from the worksheet illustrated

above were made into a transparency and matched up with the written description which a child had to place on the projector next to the correct picture, reading a phrase as he or she did so. There was also a file with *Fun with Texts*, based on the same language.

The final session was to end with the production of an extended piece of written work based on all the language which had been practised over the preceding weeks. To make the task achievable by all the pupils, different versions of one text were produced on *French Folio* which the school had on its network. Below are two versions. The teacher simply wrote one text and saved it under one name, then altered the text and saved it again under a different name. For children who would find such a passage too long, two or more sections could be saved under different names. The children could then be asked to call up the passage which would be most appropriate for them.

Je m'appelle Barbara Newton. J'ai 14 ans. Mon anniversaire est le 8 juin. J'ai les cheveux longs et blonds et les yeux marron. Je suis assez grande. J'ai un frère, Tony, et deux soeurs, Sylvia et Julia. Tony a 12 ans. Sylvia a 17 ans et Julia a 19 ans.
J'habite à Dundee en Ecosse. J'habite un appartement. Il y a 4 chambres, un salon, une salle à manger, une cuisine, une salle de bain et un jardin.
J'ai un chien, Rex, un chat, Albert et un lapin qui s'appelle Ron. J'aime le tennis et la télévision, mais je n'aime pas la musique et je n'aime pas lire.

Version A

Je m'appelle BARBARA NEWTON. J'ai 14 ans. Mon anniversaire est le 8 JUIN. J'ai les cheveux LONGS et BLONDS et les yeux MARRON. Je suis assez GRANDE. J'ai UN frere, TONY, et DEUX SOEURS, SYLVIA et JULIA. TONY a 12 ans. SYLVIA a 17 ans et JULIA a 19 ans.
J'habite à DUNDEE en ECOSSE. J'habite un APPARTEMENT. Il y a 4 chambres, un SALON, UNE SALLE A MANGER, UNE CUISINE, UNE SALLE DE BAIN et UN JARDIN.
J'ai UN CHIEN, REX, UN CHAT, ALBERT et UN LAPIN qui s'appelle RON. J'aime LE TENNIS et LA TELEVISION, mais je n'aime pas LA MUSIQUE et je n'aime pas LIRE.

Version B

Je m'appelle Richard Peacock. J'ai 12 ans. Mon anniversaire est le 3 Juin. J'ai les cheveux courts et marron et les yeux marron. Je suis assez grand. J'ai un frère,John. John a 9 ans.
J'habite à Redcar en Angleterre. J'habite une maison. Il y a 3 chambres, un salon, une salle a manger, une cuisine, une salle de bain et un jardin.
J'ai une perruche. Joey. J'aime l'ornithologie et les plantes, mais je n'aime pas la musique.

Version C

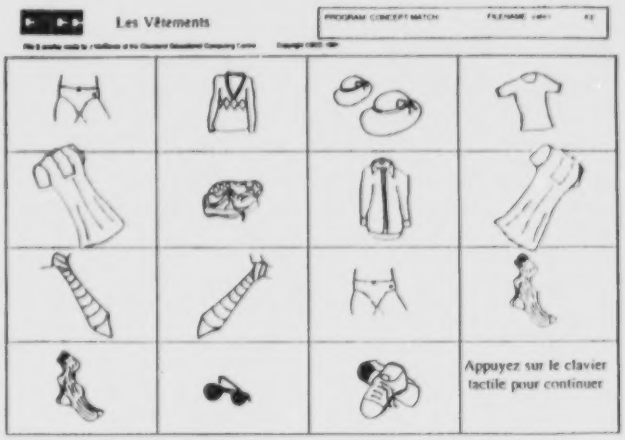
The aim of the exercise was to alter the text so that it became a personal record. The most able pupils in the group were able to make fairly radical changes, having started with version A. Version C is the work produced by a boy whose previous written work was of a very poor standard and suggested a serious lack of comprehension, although his oral work was of a much higher standard. He started with version B and produced his finished copy with only one call for assistance: he did not know the word for ornithology. Both he and the teacher were delighted with the result, and there was a marked and sustained improvement in the boy's subsequent progress. It was noticed that many children asked if they could stay in or return at lunch time to complete their work. An enthusiastic IT co-ordinator arranged for the computer suite to be opened and supervised so that enthusiasts could come in and work. This did not just apply to modern linguists.

- Computers make accessible tasks which are otherwise difficult and inappropriate.
- Access to a computer suite is desirable.
- A word processor enables the creation of different versions of the same text, so as to make the same task accessible to a wide range of ability.
- Slower workers are under less pressure to complete work if they know that their work can be saved and retrieved for completion at a later date.

Process and outcome

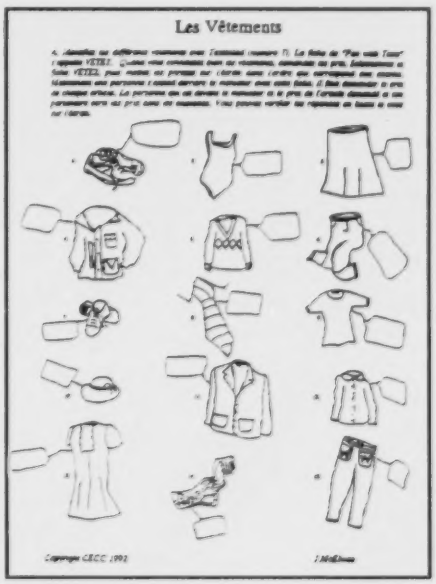
Case study 3

Short-term goals have been mentioned as being important. If you work towards a tangible outcome which gives the pupils pleasure and satisfaction, this is to the good but, generally speaking, the activities performed on the way are more important. There is also much to be said for stopping and looking back. Children are often surprised to see just how much ground they have covered. This section contrasts process and outcome in a series of lessons with a year 8 set 3 who were working on the topic 'clothes'.



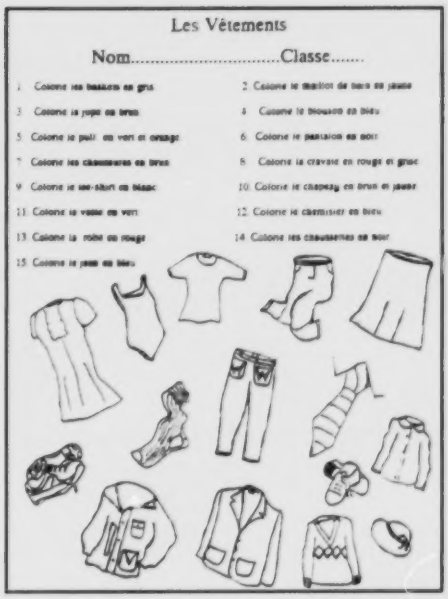
The children were introduced to the vocabulary by means of an OHT, and the new words were reinforced by revising the colours. Two computers (BBC Masters) were brought into the classroom, one of which had a concept keyboard attached to it. Three overlays were made to practise the vocabulary. The second, illustrated right, also revised the colours. Numbers also needed to be revised for prices. It was important, therefore, that a variety of exercises and games was available for the pupils to practise. The two computers needed to be available for as many pupils as possible, as the teacher did not wish to organise a carousel system. This would have meant the pupils moving on at regular intervals from one activity to another whether they had finished what they were doing or not. The children were set to a range of tasks and small groups were called to one of the computer activities as they became available.

The OHT was used to make a worksheet (see below) to accompany two *Fun with Texts* files. The first, accessible to all pupils, required the re-ordering of words on the screen to correspond with those on the worksheet. The children were expected to ask and answer the questions in French. Those who were able proceeded to the second file which required pupils to identify each garment and then fill in its price on the ticket.



This could have been set as a reading exercise for pupils for whom speaking would have been too taxing. A very slow group would have needed a less cluttered sheet, so two sheets would have been made out of the one. It would also be necessary to ensure that the prices selected in the *Fun with Texts* file could be understood by the pupils. As with differentiated texts produced on a word processor, one *Fun with Texts* file may be adapted and saved under another name so that you can select the file most appropriate to the child.

Comprehension of prices was tested by getting a group to listen to a prepared tape with a splitter box and headphones. They filled in the prices as they heard them. The teacher who recorded the test was asked also to say each question, in order to revise and reinforce the structure *C'est combien?* Another group of children was given a 'read and do' exercise, illustrated left. They enjoyed the colouring in and were unaware they were



being tested at the same time. It was found that blank concept keyboards with 16 or 32 divisions make ideal bingo or domino cards, which were made with the same pictures used in the other exercises. These activities demanded hard work from the pupils and were performed sensibly and maturely. The teacher worked with the group playing the game so that she was able to observe what was going on elsewhere in the room and offer help and advice where it was needed.

The penultimate session on this topic involved filling in of a data capture form on leisure garments. The data capture form was presented to the whole class as an OHT to teach them the language. The children had to ask each other whether they had jeans, training shoes and tracksuits, and if so, the make and price. The data were entered in a database created on *Modern Language Find** in order to find out which were the most popular garments.

The final session took place in a computer suite containing a sufficient number of Acorn Archimedes computers for the pupils to work two to a machine. Every child's picture had been taken with the still video (Ion) camera. The teacher had prepared, using the word processor *Phases#2***, a text relating to school uniform and weekend wear. The pupils had to alter the text until it referred to themselves.

Mon Look

Je m'appelle Catherine Hanlon. Je vais au collège de Billingham Campus School. Quand je vais au collège, je porte mon uniforme: une chemise blanche, une jupe bleue et un pullover vert. Le weekend je ne porte pas d'uniforme. Voici mon look préféré.
Je porte un jean Levis, un sweatshirt Adidas, et des baskets Adidas. Le jean est noir, le T shirt Reebok, et les baskets sont blanches. Me voici!

The first paragraph was relatively easy since the changes were the same for all pupils. (Two files had been made to take account of the different uniforms for girls and boys, and they selected the file according to gender.) When the pupils had finished their text manipulation they dropped their own pictures into the text and sat them on top of the headless body which had been drawn. On printing out their work, they were required to draw on the body the clothes they had described themselves wearing. In this case, the outcome was one which created much pleasure and was seen to have brought the topic to a satisfactory close.

- A 'carousel' or 'circus' of activities needs careful organisation if pupils are not to be frustrated: able pupils often finish too early, and the less able may be unable to finish at all.
- Testing activities may be enjoyable.
- The process is often more important than the outcome.
- Ensure that activities demand lots of effort from pupils.
- Pupils should be clear about what it is that they are doing.
- Ensure that there is only one high effort activity for the teacher: she or he needs to be in tune with what is going on everywhere in the room.

* Available from NCET.
** Available from Northwest SEMERC (address in Appendix 3).

Motivating the unmotivated

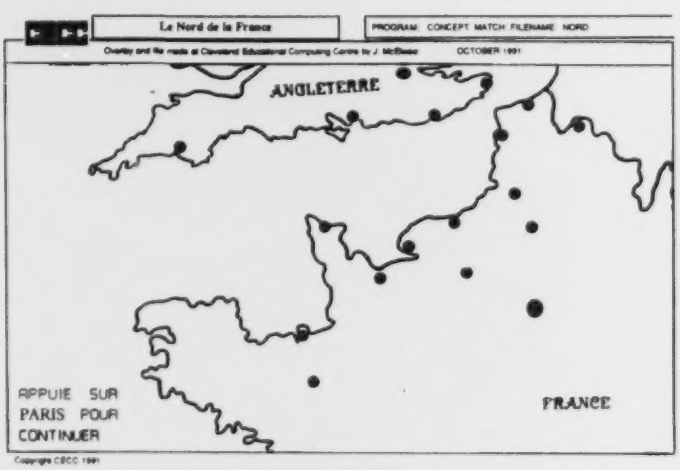
Case study 4

This section describes a series of lessons with a bottom set, year 9 group. The group contained a cross-section of low achievers ranging from willing plodders to disruptive children with a low attention span and lack of interest, despite the excellent teacher who was working with them. Continuity was also a problem as many of the pupils were not good attenders.

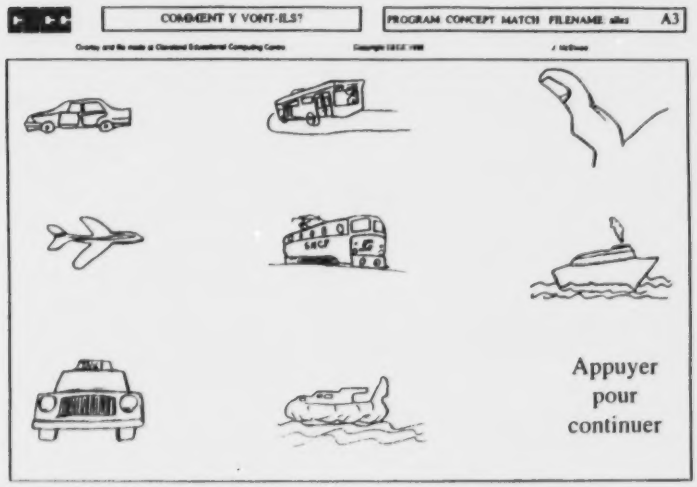
The teacher was using Unit 7 of *Eclair**, and was introducing the theme 'travel and transport'. The pupils were to learn the names of different places in the north of France and also the names of different forms of transport. The principal objective of the teacher introducing some educational technology into the lessons was to make the language more accessible to the young people and to help them to achieve some success. In particular, she wished to make children work co-operatively together and develop their listening skills. Because she realised that headphones linked to one tape recorder would not work with this group, she procured half a dozen personal stereos and duplicated listening comprehensions to the required number. Although pupils engaged in a listening activity worked at the same table and were able to help each other, they could still proceed at their own pace and were not so eager to interfere with each other's work.

The teacher arranged for four BBC Master computers and two concept keyboards to be brought into the classroom for the weekly double period. The other single periods were used to present and develop work, while the double period was meant to consolidate that work with a variety of activities. The double period was selected for two reasons: firstly, a single period would not have given enough time for the setting up at the beginning and rounding off at the end of the session; secondly, the difficulty the group had in concentrating for long spells meant that double periods needed to be planned to contain several activities.

As well as matching games designed and made by the teacher, there were simple overlays for the concept keyboard and worksheets which required the use of *Fun with Texts*. The pupils' reactions were mixed, but on the whole favourable, and they did make efforts to complete the tasks successfully. The overlay illustrated right was designed to teach the children the names of the places in northern France which are found in the coursebook. They had to press Paris for the next match to appear. The overlay proved useful in establishing that Dover is in England and Calais in France. Some pupils became adept at recognising different places and could subsequently find them without the concept keyboard.

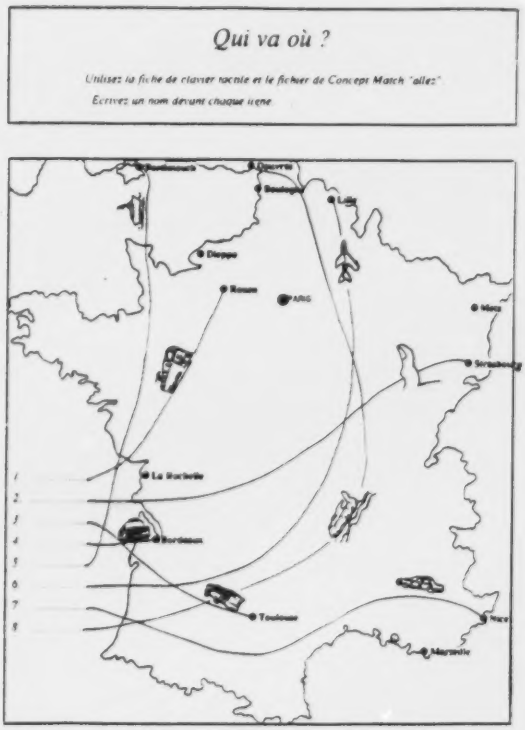


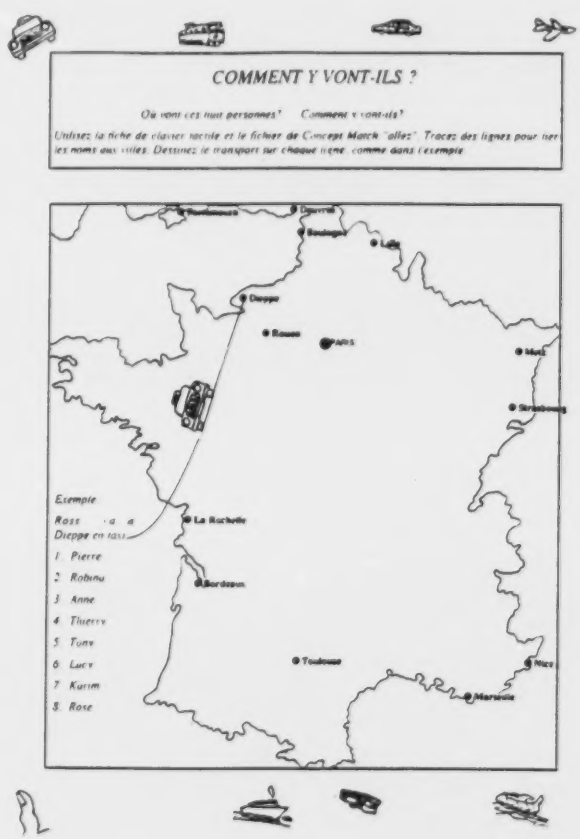
* French course catering for less able pupils, originally produced by ILEA and published by MGP (now out of print).



The overlay illustrated left required in the first instance the matching up of the pictures on the overlay with the names of the transport. One of the girls proudly announced that she could do the exercise without the overlay, and proceeded to press the concept keyboard from which she had removed the overlay. The teacher read out the messages on the screen which the girl was unable to see, and she pressed correctly the right areas of the keyboard.

Two worksheets were made to accompany the overlay. They illustrate how *Concept Match* may be used to find the answers to questions. The sheet on the left is simpler, as the pupil only has to write in a name.




COMMENT Y VONT-ILS ?
Où vont ces huit personnes? Comment y vont-ils?
Utilisez la fiche de clavier tactile et le fichier de Concept Match "allez". Tracez des lignes pour lier les noms aux villes. Dessinez le transport sur chaque ligne, comme dans l'exemple.
Exemple
Rose va à Dieppe en taxi.
1. Pierre
2. Robinu
3. Anne
4. Thierry
5. Tony
6. Lucy
7. Karim
8. Rose
La Rochelle
Bordeaux
Toulouse
Nice
Marseille

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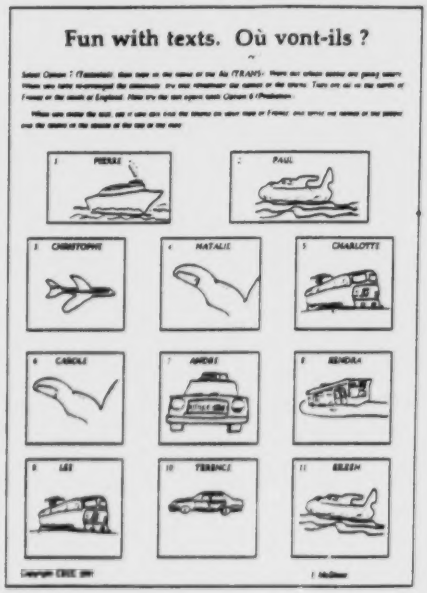
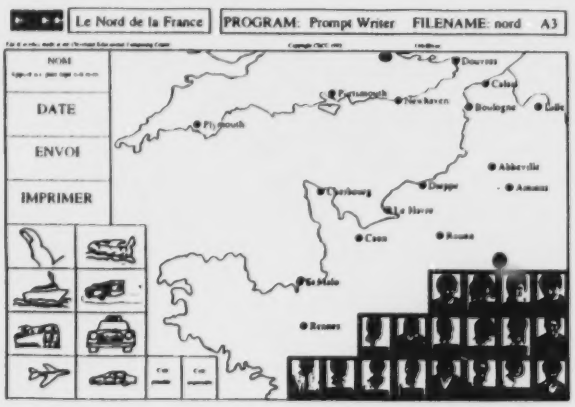
A similar worksheet (see right) was produced to go with a *Fun with Texts* file. Pupils simply had to find out the destination of each person mentioned on the sheet. The sheet was made using the names of some of the pupils in the class. This proved to be an incentive to successful completion of the exercise. In fact one of the girls was aggressively indignant because her name did not appear on the sheet, and she had to be placated with the promise of inclusion on the next one. It is worth acquiring the knowledge of a desk-top publishing package, not only for the creation of differentiated worksheets, but also for the personalising of sheets. The effect is well worth the effort.



This topic of travel required that pupils learn to use and understand times, particularly the 24-hour clock. Many of the pupils managed to cope with the times presented in the unit of *Eclair,* since, in addition to the exercises in the booklet itself, they were given various games to practise the times of arrivals and departures of trains. However, some pupils found it difficult to cope, so they were given overlays to practise numbers from 1 to 15, 1 to 31, and various 24-hour clock times. This threw up some interesting observations. Though it had appeared that pupils knew low numbers, this was not always the case. The nature of the work forced one boy to admit he did not know the numbers up to fifteen. This realisation proved to be the incentive he needed to learn them. A few minutes were all that was necessary and when two weeks later the boy was suddenly asked numbers at random, he knew them.

In the final session with this group the teacher wished to see whether the pupils would recognise in a larger context the several elements of language which they had been practising singly. A concept keyboard overlay (see right) was prepared using a file made on *Prompt Writer.* The pupils had previously been photographed with the still video (Ion) camera, and their pictures were incorporated into the overlay. The rest of the overlay contained the modes of transport and the map with the places in northern France and southern England which had been studied earlier. The teacher made a tape with clear instructions in English and asked the assistant to record ten sentences in French. The children were then required to work at their own pace, using a personal stereo and the concept keyboard to build up, by pressing the appropriate areas of the overlay, the sentences which they heard. The instructions were in English because the children would not have been able to cope with them in French, however simply they might have been presented. In any case they would have impeded the completion of the task itself, the principal aim of which was to get the pupils to listen carefully and respond to what they heard.



The pictures improved the desire of many of the pupils to complete the exercise properly and the results were printed out. Those who did not complete the whole exercise in the session were able to save their work onto the disk for completion in a subsequent session. It needs to be pointed out, however, that

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few teachers would have the time to make such an overlay, although if the children's names were used instead of the pictures, it would have taken a lot less time. For those who use an Acorn Archimedes, the program *Phases#3** together with the overlay creating program *Conform** will allow similar exercises to be set up easily.

Those who were quicker at finishing the listening exercise were invited to make up a few sentences of their own. A partner had to check the work by pressing the square *C'est possible* if a sensible sentence had been made and *C'est impossible* if the sentence proposed an unlikely occurrence. Some pupils, for example, would have gone to Amiens by hovercraft.

The reaction of the group to the sessions was mostly very positive. Later in the year, the same group progressed to writing about themselves using *Phases#2* on Archimedes computers and produced some very heartening work, which they were very proud to see mounted on the wall and admired by other groups.

¡Hola! Me llamo ALISON PEARSON. Vivo en SOUTH BANK. Tengo 13 años. Soy bastante BAJA. Tengo el pelo LARGO y RUBIO y tengo los ojos AZULES. Mi cumpleanos es el 27 de

On the left is an example of a simple text written by a year 9 pupil who was in her third year of Spanish. She had great difficulty in retaining language, and had not achieved much success with written exercises. She was one of a small group of young people extracted from the mainstream class for lessons with the special needs teacher. The group responded enthusiastically to the work on concept keyboard as they were able to produce correct Spanish. They proceeded to do some text manipulation with *Phases#2* and were delighted to discover that they could change fonts easily and also the colour of their text. The digitised photograph made the work even more attractive. Although this girl did not manage in one session to change the text she had altered back to lower case, she was able to save her work for completion at a later date. She and her teacher were very satisfied with the result of her labour.

- Using a tape recorder and a concept keyboard together can encourage careful listening.
- Use a small number of pieces of software with which you are happy.
- Linking one tape recorder to a junction box is not always a good idea: some children do not have the self-discipline to work together in this way.
- Personalised worksheets can motivate pupils to make a greater effort to be correct.
- The still video (Ion) camera has enormous potential for making tasks interesting and worthwhile.

Into Key Stage 4

Case study 5

This section illustrates some work done with a group of low achievers in year 10. The department decided to offer to the lowest set, for whom a GCSE course would have been inappropriate, a modular course leading to a City and Guilds accreditation. Part of the syllabus for stage 1 required the students to make a poster describing their local area, to write a letter to a potential

* Available from Northwest SEMERC (address in Appendix 3).

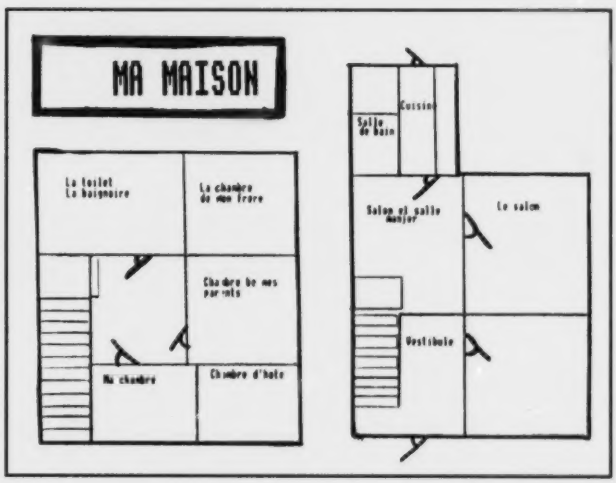
penfriend and to produce a plan of a house. The teacher felt that these were all activities which lent themselves particularly well to information technology. The IT co-ordinator wholeheartedly agreed and provided valuable support. The topics fitted together well, as they revised language introduced in the lower school, yet allowed its re-introduction in a context which was likely to be of interest to young people of this age.

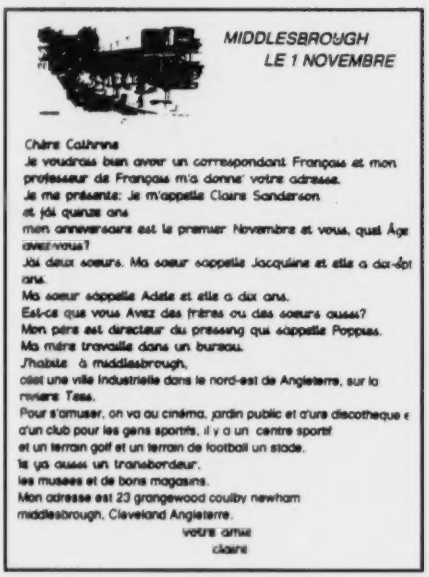
Below are two examples of posters produced. The students themselves selected the items which they felt would best advertise their area. They practised the language they needed in the class lessons and spent one of their periods in the computer suite putting their words together.

The teacher reported that the students, whose exercise books were classic examples of poor presentation, were determined to make their work correct. They realised that they could return as often as they wished and make necessary alterations, without having the labour of correcting a hand-written script bleeding with red ink. The teacher reported a marked improvement in listening and speaking skills as a result.

Visitez Cleveland
Le Transbordeur
Voici Le Transbordeur-il traverse la Riviere Tees. Il est dans la region industrielle
Par Graeme Bothwell
Le centre `L`arc-en-ciel`
C'est un centre sportif Il y a hockey sur glace volley-ball . le tir à l'arc tennis de table. basket. football. l'halterophilie
Par Michel Clarke

Revising descriptions of houses led to the design of the house using the Archimedes application *!Draw.* An example is illustrated left. Right is an example of one of the letters to a penfriend which incorporated some of the language already used in the first two exercises.




MIDDLESBROUGH
LE 1 NOVEMBRE
Chère Cathrine
Je voudrais bien avoir un correspondant Français et mon professeur de Français m'a donné votre adresse.
Je me présente: Je m'appelle Claire Sanderson
et j'ai quinze ans
mon anniversaire est le premier Novembre et vous, quel Âge avez-vous?
J'ai deux soeurs. Ma soeur s'appelle Jacquline et elle a dix-sept ans.
Ma soeur s'appelle Adele et elle a dix ans.
Est-ce que vous Avez des frères ou des soeurs aussi?
Mon père est directeur du pressing qui s'appelle Poppies.
Ma mère travaille dans un bureau.
J'habite à middlesbrough,
c'est une ville industrielle dans le nord-est de Angleterre, sur la riviere Tees.
Pour s'amuser, on va au cinéma, jardin public et d'ure discotheque e d'un club pour les gens sportifs, il y a un centre sportif et un terrain golf et un terrain de football un stade.
Il ya aussi un transbordeur,
les musees et de bons magasins.
Mon adresse est 23 grangewood coulby newham middlesbrough, Cleveland Angleterre.
votre amie
claire

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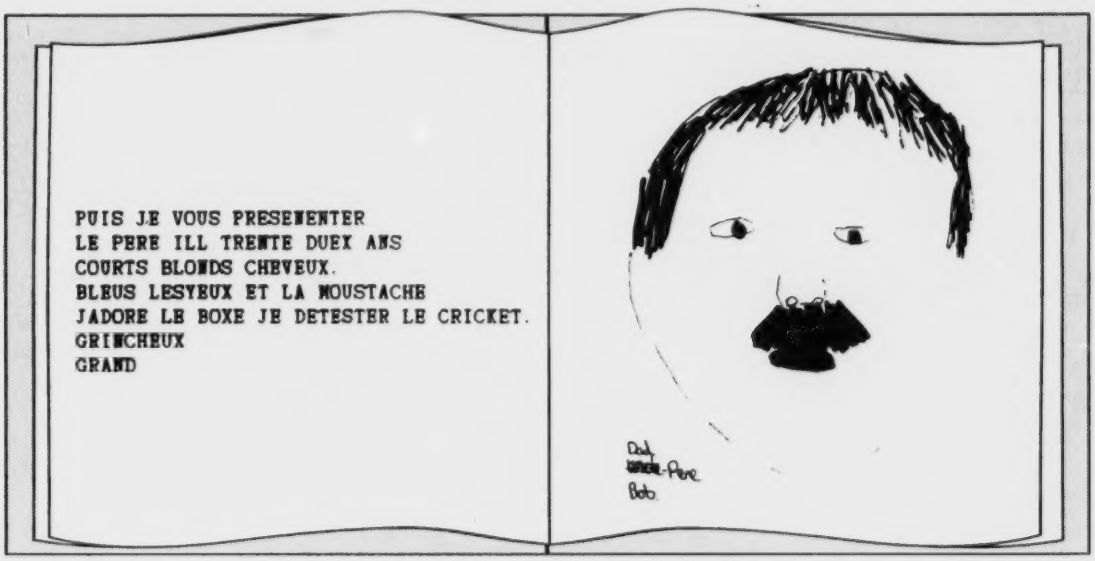
The IT co-ordinator was delighted with the students' confidence and attitude and reported that they were already using information technology more competently in other lessons. Their language teacher was also very pleased with the way things had gone. This was the department's first major attempt to use information technology in language learning, and because the teachers have now seen what it can do, they are using it lower down the school and with all levels of ability. The teacher said she was proud of the students because she could see that they were proud of their achievements.

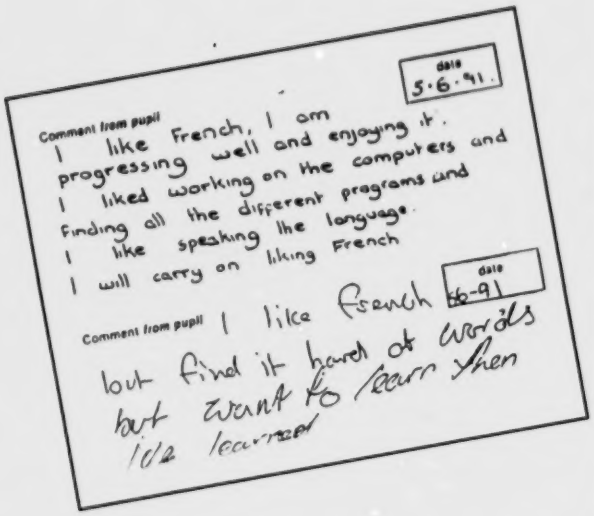
The pupils' testimony

Many language teachers have turned to educational technology for the first time because they believed it would offer some strategies for catering for the needs of low achievers. Whenever the work has been designed to allow these children to progress, albeit at a slower pace, along the same road as their fellows, successes have followed. What teachers have then noticed is that other children have wanted to use the same activities. Activities which are designed to allow creativity are suitable too for a wider range of ability than the group for which they were ostensibly destined.

Below is a page from a booklet produced at home by one of the boys in the mixed-ability year 8 group discussed previously. Without any suggestion from the teacher the boy had gone home and written the small descriptions of his relatives on his home computer. Although the language contains many errors, his meaning is plain and he has incorporated vocabulary recently practised in the classroom (*grincheux*).



Let the children of the same year 8 group have the last word. Here is a selection of the comments the class wrote on their end-of-year French reports. It will be obvious which are written by the less able and which by the high achievers. The attitudes are the same, however.

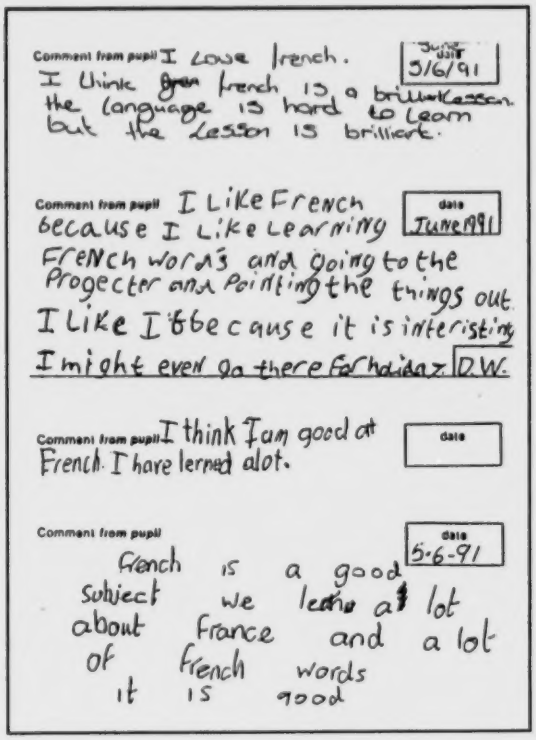


Comment from pupil
I like French, I am progressing well and enjoying it. I liked working on the computers and finding all the different programs and I like speaking the language. I will carry on liking French

date 5.6.91

Comment from pupil I like French but find it hard at words but want to learn then I've learned

date 5-6-91



Comment from pupil I Love French.

date 5/6/91

I think French is a brilliant lesson the language is hard to learn but the lesson is brilliant.

Comment from pupil I Like French because I Like Learning French words and going to the Progecter and Pointing the things out I Like I'tbecause it is interisting I might even go there for holidaz D.W.

date June 1991

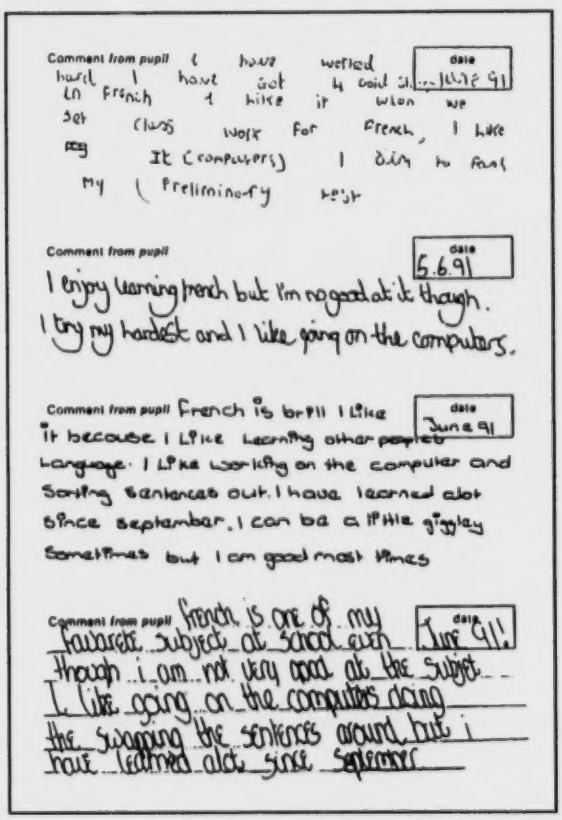
Comment from pupil I think I am good at French. I have lerned alot.

date

Comment from pupil

French is a good subject we learn a lot about France and a lot of french words it is good

date 5-6-91



Comment from pupil I have worked hard I have got 4 gold st... in French I like it when we set class work for French, I like reg It (computers) I aim to pass My (Preliminary test

date June 91

Comment from pupil

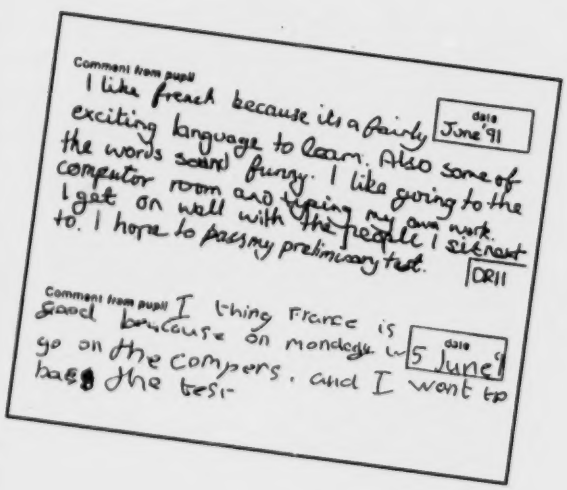
I enjoy learning french but I'm no good at it though. I try my hardest and I like going on the computers.

date 5.6.91

Comment from pupil French is brill I like it because I like learning other peoples Language. I like working on the computer and sorting sentences out. I have learned alot since september. I can be a little giggley sometimes but I am good most times

date June 91

Comment from pupil French is one of my favourite subject at school even though i am not very good at the subject. I like going on the computers doing the swapping the sentences around but i have learned alot since September



Comment from pupil

I like French because its a fairly exciting language to learn. Also some of the words sound funny. I like going to the computer room and typing my own work. I get on well with the people I sit next to. I hope to pass my preliminary test.

date June '91

Comment from pupil I thing France is good because on mondays we go on the compers. and I want to pass the test.

date 5 June 91

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Ruth Bourne
Senior Programme Officer, NCET

If one of the aims of IT in schools is to 'harness the power of the technology to help pupils with special educational needs or physical handicaps to increase their independence and develop their interest and abilities'[1], this clearly affects the learning and the teaching of modern languages as much as any other curriculum area. Hence NCET funds and supports a number of modern languages projects with a special needs focus.

One of these had a distinctly practical outcome: for pupils at St Mark's R C School, Hounslow, it was a case of 'the proof of the *boudin...*' when they cooked and served to guests a range of three-course meals from five different regions of France they had been studying in their cross-curricular laptop project; this formed part of the Hounslow laptop project for children with special educational needs. The ELAN restaurant project, initiated by Caroline Jamison (Advisory Teacher for Modern Languages), involved three curriculum areas: Modern Languages, Technology and English. The pupils began in their French lessons by faxing letters to various Tourist Information Bureaux in France to find out about local cuisine and the environment; from the information they received they selected five regions to study in depth, looking at the relationship between the regional dishes and locality. The laptops were used to enable information handling across the three curricular areas and proved to be both motivating and effective.

Other ELAN projects have focused on the overlay (concept) keyboard, a flexible and increasingly popular resource in the language teacher's armoury. It is used in a variety of ways: enhancing access to simple match programs, supporting word processing or offering access to explorations. Worsborough High School in Barnsley exploited a single *Touch Explorer*[2] overlay to the maximum with a series of differentiated tasks, whilst at Archbishop Grimshaw School in Solihull a battery of smaller programs with *TRECK* (teaching reading employing the concept keyboard)[3] has been integrated into the year 7 scheme of work, with emphasis on support for learners with special needs (this includes a synthesised speech facility).

The concept keyboard is being used with increasing imagination in a variety of contexts. At a recent NCET regional update, Jim McElwee of Cleveland ECC demonstrated some 'personalised' overlays - pictures of pupils were incorporated using the Canon Ion video still camera. This proved to be a great motivator for many of the pupils concerned.

Cleveland LEA has also developed an overlay keyboard support pack for French, *Appui*, which includes *Concept Match* and *Touch Explorer Plus* in French and a large pack of overlay materials[4]. A similar pack *Klick und Blick* is available for German and a Spanish pack is in preparation.

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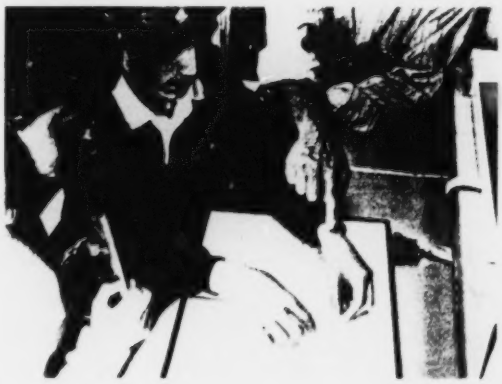
1. *IT from 5 to 16: Curriculum matters* 15, HMI
2. Details from NCET, Tel 0203 416994
3. Details from: Lin Hopkins, SUITE, Tel 021 745 98811
4. Cleveland Educational Computing Centre (CECC), Tel 0642 325417

Hereford and Worcester's two-part package of French concept keyboard materials *Eautun* is becoming widely known and offers a wealth of 'ready-made' resources[5]. Also for French, the FLIP project offers differentiated multi-skill materials on the environment and *objets perdus* with a variety of concept keyboard support[6].



The benefits offered by the overlay keyboard are such that in Wiltshire development work has included the creation of *Concept Mac* - a program which offers many of the facilities of the concept keyboard but on-screen for the Apple! This is part of a suite of sample Hypercard applications with sound facilities for modern languages[7]. For Archimedes users, *Genesis* offers a similar type of multi-media environment and, with the low-cost Oak Recorder offering sound recording facilities, this opens up a wide range of possibilities. Gloucestershire teachers and support staff have created a range of database materials and integrated tasks including a *Genesis* file to support learners with special needs.

One of the most common uses of IT is word processing. Apart from the support programs and facilities already mentioned, a variety of whole-word processors or wordbank programs are now available, such as *Minnie*[8] or *Clickword*[9]. The impact that such support can have is tremendous, and imaginative use of these facilities takes their use well beyond a mechanical exercise.

A program that does not fit into any particular category is *Le monde à moi* (My world)[10]. It is a graphics-based program, but it can be used for text alone (e.g. supporting early word processing). Objects (picture or text) can be dragged around the screen, moved, replaced and binned as required; as a sort of electronic 'fuzzy-felt' it is an attractive and adaptable resource. A set of useful screens is supplied, but it is very easy to create text screens, and for those with a little experience, new graphics screens are not difficult. The program can be used as a pair work resource, with a tape prompt and as an individual writing support. One of the most impressive uses we have come across to date is in support of a completely non-verbal pupil in a special school as both communication aid and learning support.

A similar program, *Collage*, is available for the Nimbus. An example of *Collage* files in use with pupils with special needs can be seen in the NCET video INSET package, *IT in action*. This is closely linked with a recent joint CILT/NCET publication, *Hands off! It's my go*[11], which has a wealth of classroom ideas for IT; several of the case studies are taken from special schools and others refer to special needs in mainstream schools.

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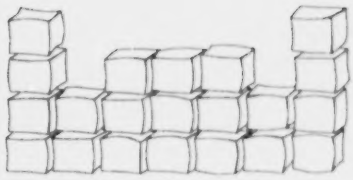
5. Hereford & Worcester IT service, Tel 0905 5126
6. FLIP Project, ML centre, Tel 051 794 254
7. N Wilts Centre, Tel 0793 616054
8. MUSE, Tel 0533 433839
9. CECC, Tel 0642 325417
10. Northwest SEMERC, Tel 061 627 4469
11. Details from CILT, Tel 071 379 5101

Gemini, a major NCET-managed project to explore the imaginative use of communications technology in education, has a significant modern languages element and several projects also have a special needs dimension or main focus. For High View Community Education Centre in Derby, Gemini will provide a three-way link with an industry and an Australian school. The industry is based in Italy and will provide a real design problem which the participating schools will work on. As well as designing a solution, the students will produce clear instructions in relevant languages and a set of visual instructions which should be simple and clear enough to be followed by non-readers of the languages. High View currently uses seven modern languages and instructions may be in any or all of these. High View students will also work with students from a special school on this part of the project. The participating students will keep in touch with each other and the industry by telephone, fax, E-mail, teleconferencing and a video conference.

E-mail has offered a real enhancement to a group of students at the George Hastwell School in Cumbria who have been involved in the Apple Global Education Project. They have 'conversations' running with Portugal, Canada and Norway, and in fact the partners are not aware that this is an SLD school - a real coup for equal opportunities!

Chapter 4



Reluctant learners - you can do it!

by Peter Shaw

Providing a worthwhile modern language experience for pupils who won't sit still and listen is one of the challenges teachers face, day in, day out, in both mainstream and special schools. The following chapter outlines some of the characteristics of reluctant learners and one teacher's strategies for dealing with them.

We have all experienced it. The seemingly endless battle with 10W (W=Werewolf) in the last two lessons on a Friday afternoon; you know what **you** want to teach, they know exactly what they are **not** going to learn, and the gap between the two beliefs takes on Grand Canyonesque proportions. The majority of 10W are not statemented, although quite why not is one of life's great mysteries to you and always will be. 10W are simply a class with poorly motivated, reluctant learners, perhaps with a not too small helping of emotional and behavioural difficulties thrown in just for good measure. Lovely.

So, what do you do? Seal up your classroom door with flashcards so they can't get in? No. Rifle the wine bottles on top of the blackboard in the vain hope of escaping it all in a Baudelaire-style frenzy? No.

I think what you have to do is come up with ideas that actually work with the particular type of student we are talking about here. If you want to label it, call it 'Applied Language Teaching'. It may not turn Michael McNasty into Charles Cherub overnight but it will allow you to teach the target language and help the students to enjoy and profit from the subsequent progress you will make.

The basic message is that not many modern languages teachers are also educational psychologists. What are we actually trying to achieve each week in our 160-minute stint with 11E (E=Extraterrestrial)? I would say that our job is to make sure that students take part in meaningful language activities that are educationally valid; and if that means harnessing the 'energies' (nice euphemism here for maniac tendencies) that 11E display, then so be it. It is not an acceptance of low standards; it is more a recognition of circumstances and a willingness to teach modern languages using these circumstances, not in spite of them. Don't change what you are offered. Use it!

Possible areas of difficulty

Who exactly are we talking about then, and what do 9B (B=Banshee) get up to in class that has us calling for the men in white coats by October half-term? Below are brief outlines of five areas which can cause a clash in a languages classroom and have you scanning the overseas jobs section in the *TES* with more than a cursory glance.

Short for self-esteem, or lack of it. Unstable family background, low ability, pages ripped from books at the slightest error, frequent name-calling to highlight other people's perceived shortcomings rather than their own (*Hey sir, forget my* 'je m'apple' *and* 'ja beat', *look at his Woolworths trainers!*).

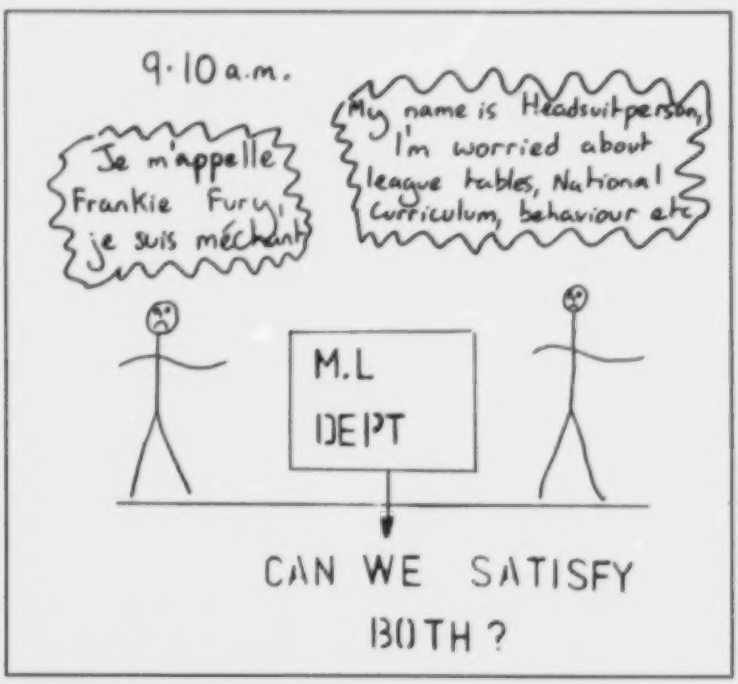
Frequent interruptions, a tremendous urge to communicate (always the wrong thing, always the wrong time), singing, whistling, shouting, screaming (that's you).

Students casually strolling around the class, changing places (even as you talk to them), constantly fidgeting, unable to sit still, 8D (D=Demon) playing musical chairs as you hold up the picture of *un jus d'orange*.

For this, read 'drifting along aimlessly'. No books, no pens, no bags, no repetition in daily routine, home three different places each week (*Hey miss, tell us where room 42 is, I've only been in the school five years*).

Everything in the target language. That doesn't make sense. You can't do that with adjectives. One minute left. We won't start talking about the wrestling, thank you very much 7A (A=Anarchists). That's not going on the wall for a start. Homework of at least half a side please. Sound familiar?

Now we come to the crux of the matter, don't we? The five areas described above will not go away and nor will the normal and quite correct demand from above for worthwhile lessons, good teaching style, even results!


9·10 a.m.
Je m'appelle Frankie Fury, je suis méchant
My name is Headsuitperson, I'm worried about league tables, National Curriculum, behaviour etc
M.L DEPT
CAN WE SATISFY BOTH?

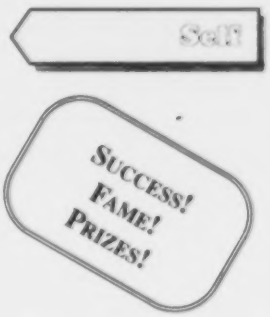
As I briefly mentioned before, what I maintain that any progressive modern languages department should do is:

- firstly, recognise the circumstances you find yourself in;
- and secondly, use the obvious behaviour patterns of some of your more 'challenging' students to produce a philosophy and a set of strategies which will help you concentrate on teaching the language, not on converting Stephen Rockhard to a life of peace and serenity.

Work together!

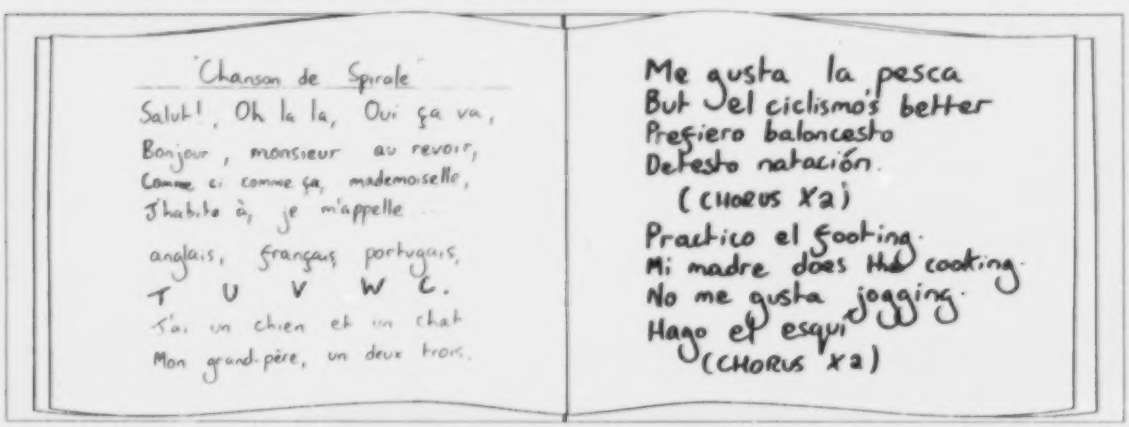
In the schools I have been lucky enough to teach in, we have taken the step of committing to print our philosophy and strategies for these students, by making sure our schemes of work record the ideas we use. It **must** be a departmental approach to the whole question or inconsistencies appear which have Miss X portrayed as 'the people's champion' and Mr Y as 'public enemy no.1'.

Below are the five sub-headings once again, but this time with ideas and strategies which go some way towards enabling production of worthwhile language skills and activities; and a long way towards helping you keep your sanity past the age of thirty.



Why not offer your students a route to **success**, either formal or informal in nature? NPRA units (Northern Partnership for Records of Achievement) are excellent ways to give recognition and certification to less able students. They offer short-term objectives which can be graded to suit your own students. When the certificates are given out, make it a major occasion with the head teacher or an outside speaker doing the honours. Let the students get grade G after five years elsewhere, let them have regular success in *your* language department. Give your students the 'feel-good factor' by allowing them to win things; regular competitions such as translating captions to pictures can be rewarded with **prizes**, either serious or spoof. Publish results in class registers 'Clare Atrocious of Year 8 won this month's Spanish Bingo'. Make sure that it's your department which sends nice letters home which acknowledge progress, rather than highlight weaknesses. When work is displayed, don't just put it next to the posters of Paris, put it in the foyer, in the canteen, in the staffroom; give your students **fame**, they will like you for it and, hopefully, will associate the modern languages department with achievement, not frustration and humiliation.

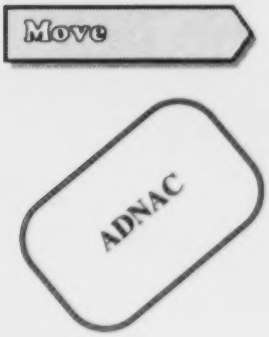
Allowing the students to chant and shout out and sing can actually be achieved in the target language (or partially so!). Picking tunes the class knows/likes is obviously a sensible step. Currently Top of the Deviants Hit Parade 1993 are such classics as *Chanson de Spirale* (to the tune of 'Here we go, here we go' - see lyrics below) and a witty ditty using Spanish and English taken from the sports section of *¡Vaya!* and sung to the tune of the Addams family - see lyrics below. At the start and end of your language lessons, why not take the step of deliberately talking about something other than languages for a specified length of time? I maintain that such strategies allow the students to be loud and communicative, yet the situation is controlled by the teacher.



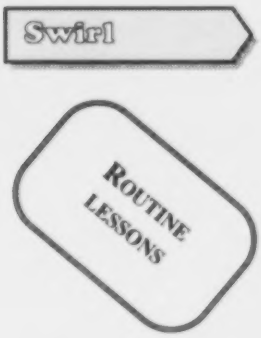
'Chanson de Spirale'

Salut!, Oh la la, Oui ça va,
Bonjour, monsieur au revoir,
Comme ci comme ça, mademoiselle,
J'habite à, je m'appelle
anglais, français portugais,
T U V W C.
J'ai un chien et un chat
Mon grand-père, un deux trois.

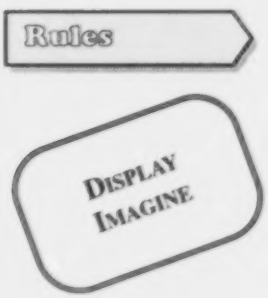
Me gusta la pesca
But el ciclismo's better
Prefiero baloncesto
Detesto natación.
(CHORUS X2)
Practico el footing.
Mi madre does the cooking.
No me gusta jogging.
Hago el esqui
(CHORUS X2)



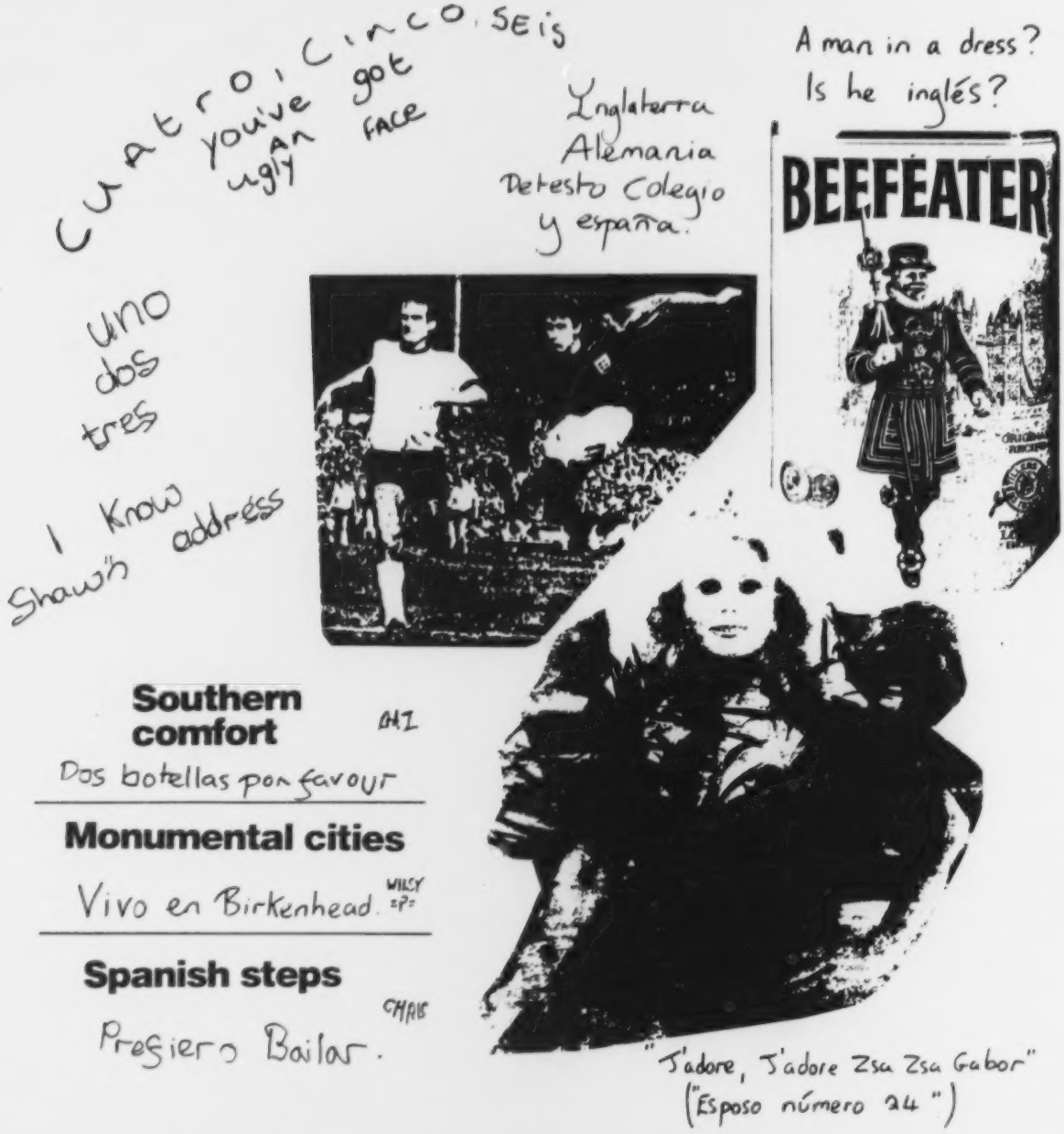
Activity and materials which encourage controlled movement are one way in which we can avoid the classic 'For the last time, will you sit down?!' situation. Movement can be achieved through materials such as cards to be used in sequencing exercises, mix and match games with items of vocabulary from topics. Laminated materials may be slower to prepare but they last far longer and are worth the effort. Having been involved in a project run by Wirral LEA called ADNAC (Alternative Delivery of the National Curriculum), which aimed to produce such activities and was funded to the tune of £100,000, I have seen such materials used successfully with poorly motivated students. Ideally, they lend themselves to carousel lessons, admittedly not everybody's cup of tea, but a way of allowing movement in your class that is done on **your** terms, and on two fronts: movement necessitated by the tactile nature of each activity, and movement around the class to each different selection of materials.



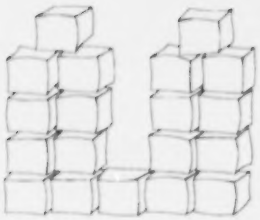
Students with no concept of routine need points of reference to navigate by, so make sure that your modern languages department offers them some. Every half-term put up a display of key words they have been dealing with. It can be as simple as a sheet of A3 stuck on the wall, yet it allows them to see a structured approach to their learning. Writing tasks can be made apparently less onerous by the playing of music in the background every time extended writing is called for; the routine may be exactly what 10L (L=Lunatic) are lacking. The previously mentioned competitions can take place on a daily basis, perhaps covering four school weeks, so sustaining a regular interest and permitting students to experience predictability all through the modern languages department.



Instead of excluding from all worthwhile activities the very pupils about whom this article is written, encouragement of creativity and imagination can allow us, as teachers, to achieve progress with all of our learners. When we dig deep into our well of courage and have the effrontery to ask 9H (H=Hellish) to produce work in the target language, do we honestly expect it to be 100% accurate, sensible in its nature, to have true meaning? I would suggest that such an approach automatically rules out our less able and poorly motivated learners. However, imagine that we take a deep breath, throw caution to the wind and say to our students: *On this particular activity today (writing/speaking) what you produce must include the target language. However, English can be also used if you want, it can rhyme if you want, it can make sense if you want.* Hey presto! Now you've basically given your students a licence to use the language for enjoyment, and to adapt what they see or hear in order to produce their own meaning. National Curriculum Area G - eat your heart out! Here are some examples of work produced.



The ideas and strategies outlined in this article are not theories, they are used and have been used by modern languages departments in Birkenhead and Liverpool over the last four years. They are not the miracle answer to poorly motivated students but they are part of a solution which, from my experience, is not unattainable. If you wish to define 'special needs' then you might say that it is the gap between the expectations our students bring in through the school gates and the expectations the school has of our students. The approaches and methods described in this contribution can, hopefully, go some way towards filling that gap and a long way towards helping you cope with 10U (U=Uncontrollable) on a Friday afternoon in February!



Chapter 5

Providing contexts:
a modular approach through drama with pupils with severe learning difficulties

by Melanie Peter

In this chapter, Melanie Peter describes her involvement in a pilot project on teaching modern foreign languages (MFL) through drama and the arts, in a school for pupils with severe learning difficulties.

Learning language through drama

'Melanie, will you take on this TVEI Modern Foreign Languages and Special Needs project, only the rest of us....', his voice tailed off. Here was something completely new. I started wishing I'd kept quiet about my holiday in France, and that I hadn't let my dim-distant 'A' level French slip quite so much. What transpired totally shot holes in our previous expectations of the students' abilities and confirmed the value of drama in enabling *all* students to have access to this area of the National Curriculum through bringing it to life, and facilitating differentiated teaching approaches within the context of group work.

Why drama?

Drama provides a way of accessing the curriculum - a method of teaching and learning. In recent years it has come to mean something other than theatre or performance skills: rather it involves harnessing and challenging pupils' make-believe, giving it shape and structure and creating situations for potential areas of learning. 'Active learning' par excellence!

In modern foreign language teaching drama can:

- provide a meaningful context for practical communication, a purpose to acquire and use language;
- develop an inner resourcefulness in pupils actually to apply learning in context, by creating a sense of 'urgent need';
- develop learning skills (e.g. memory, attention, problem solving) through active strategies and an experience that has a powerful and revelatory impact;
- encourage pupils to 'have a go' in the safety of it being 'one step removed', so protecting them from notions of failure;
- offer a meaningful context for cultural awareness;
- provide opportunities for personal and social development on a 'real' level;

- provide opportunities for personal and social development within the make-believe through exploring attitudes and issues, such as a sympathetic approach and tolerance towards those who speak and do things differently, appropriate behaviour to strangers, etc;
- provide opportunities for assessing pupils' progress naturally in context.

MAKING DRAMA WORK

So how can drama be used with pupils with special educational needs, especially when they may not have the necessary skills in group work, or developmentally may not yet engage in make-believe, or else find it difficult to keep the make-believe going themselves spontaneously?

Again, there is a short answer: they can learn how to do drama *whilst doing it!*....and so can the teacher. Initially it may be preferable to use tightly structured secure frameworks for everyone to 'get the hang' of what drama entails: developing a sense of play, working in role, adapting behaviour in the light of the make-believe and sustaining the pretence (drama will only work if everyone - staff as well as pupils - agrees to 'play the game'!). To begin with, it may be more appropriate to lift the activities referred to as 'prescribed drama structures' in the case study lesson plans in this chapter and use them in isolation, as a self-contained drama (and language) exercise. They are based on a ritualistic turn-taking format, but because they involve the use of role and a make-believe context from the outset, they are actually more than what is commonly thought of as a superficial warm-up type of drama game. As well as helping to teach both staff and pupils about drama, they can actually incorporate valuable aspects of cross-curricular work - in the case of the examples in question here, aspects of French language. Also, by being contextualised within an open-ended drama, very diverse needs can be catered for.

An open-ended drama lesson should involve pupils and teacher in negotiating choices and decisions and the direction of the unfolding 'story line'. By definition, the actual outcome should be a surprise! (compared to a drama game or a prescribed drama structure, where the framework is predictable). The teacher needs to be able to respond flexibly to the pupils' suggestions and be on the lookout to slow down the pupils' make-believe, and make them think through and work at resolving a particular problem or situation. In the lessons described in the case study, I have indicated where the drama could have gone in a different direction. Rather than lift the lessons and try to run them verbatim therefore, it is better to be open-minded about **your** pupils' suggestions - they may well come up with something you or I had not thought of! It is usually better to follow and trust their ideas and initiatives, whilst making them realise the implications of their suggestions.

A 'language through drama' module

Case study

An advisory teacher for modern foreign languages (Howard Ibbitson) had been especially seconded through TVEI to support the project. Before working with the students, we sat down and brainstormed on the format and aims for the project. From my drama background, I had the notion of taking the pupils on a trip to France and back, in the school hall. Some of the group (ten students in all, aged 16-19 years) had been on a day-trip three years previously, so I figured this might give them the opportunity to draw on the experience. The technical term for this is a 'rolling drama' - or our own mini soap opera! In other words, a story-line that could develop over the five weekly afternoon sessions available. Our aims were:

- to create awareness of another country and associated culture;
- to break down any cultural barriers - explore cultural differences and similarities;
- to develop basic receptive language, particularly in social contexts (and expression? - we weren't sure of this initially, but our uncertainty was quickly dispelled by the end of lesson 1 - they imitated, absorbed and used phrases instantly: *bonjour, au revoir, merci*);
- to develop a sense of resourcefulness in a simulated European context.

Our goals were endorsed by a cross-check to the National Curriculum documentation:

National Curriculum	Drama
• games	• a recognised drama strategy for developing concentration and group work and for warming up
• rhymes, songs and rhythmic chants	• integral to a repetitive drama game to reinforce turn-taking
• role-play	• the essence of drama - 'as if'
• pairs/group work	• drama thrives on negotiated learning, both on the real and the symbolic level
• a range of resources	• props and realia to enable meanings to be shared according to the stage of conceptual development of the pupils: real objects for some, picture material for others perhaps
• active participation	• drama entails this by definition
• concrete activities with visual/physical clues to support	• e.g. mime, movement, teacher demonstrating/explaining in role
• clear, short-term goals	• variety of strategies and successive kinds of activities are characteristic of any typical classroom drama
• use of target language	• as in a simulated context with the teacher in role as a French speaker perhaps, with the option of dropping role to explain or translate into English if necessary, before resuming role again
• repetition without boredom	• as in a turn-taking drama game
• opportunities to 'fail in safety'	• drama achieves this 'one step removed' through the use of role: students do it and watch themselves doing it at the same time, so gaining a unique sense of objectivity on their behaviour, actions and words
• opportunities to adapt responses and initiate exchanges, not simply model them	• drama can impel pupils to draw on their resources through creating a sense of urgency

I proposed the following structure for the module, with drama providing an on-going narrative and a coherent framework:

lesson 1: Journey to France - travel abroad, weather.
lesson 2: Arrival in France - town, shopping, money.
lesson 3: Staying in France - the home, food and meals.
lesson 4: The workplace (studio) - clothing, art, colour, music.
lesson 5: Returning home - time, café, directions.

Lesson 1 is described here in full.

Journey to France

Lesson 1

OBJECTIVES

- Language skills
  social grace vocabulary supported with Makaton signing: *bonjour, s'il vous plaît, merci, au revoir, monsieur, madame, mademoiselle, oui, non, comment t'appelles-tu? je m'appelle...*
  weather vocabulary: *il fait froid, il pleut, il fait du vent, il neige*, etc.

- Social skills
  appropriate behaviour to someone speaking differently from themselves; use of non-verbal body language to communicate; queuing ethic; appropriate conversation skills - eye contact, use of social graces, shaking hands, etc.

- Cultural awareness
  geographical location of France, typical scenery and land use (refer to illustrated children's atlas and holiday photos); travel abroad (transport, passport, etc); French coinage.

- Group sitting in circle. Greet each student in turn in target language supported with Makaton signing: *Bonjour, monsieur/mademoiselle* (wait for reply *Bonjour madame/monsieur... Comment t'appelles-tu?* (settle just for first name). — **WARM-UP**

- Introduce map and French flag. What do they know or think about when they hear the word France? (opportunity for diagnostic feedback). Look at photos, discuss land use, scenery, notable sights, etc. Explain to group that we are going on a pretend trip to France. How shall we get there? What do we need to take? — **DISCUSSION**

- Each person to think of one item to put in imaginary suitcase (or use real objects) - supply French name (i.e. possible to say things differently), encouraging group to imitate as accurately as possible (good articulation practice). Hand out pretend passports. — **RITUAL**

- Move scene to travel office at Dover. Rearrange furniture with table to represent counter. Organise pupils in a queue at the counter. (What do they need to ask for? Tickets, money - some dramatic license here!) Put assistant in role as official at tourist office (peaked cap). Warn pupils that in a little while I will be joining in their play but I will be pretending to be someone else - they'll know because I'll be wearing this scarf (preparation for teacher in role). Action! — **NARRATIVE LINK**

- Let scene run for a short while with students asking for required items with appropriate social skills in English - sit on bench when served to wait for the others (management device!). — **IMPROVISATION**

- Burst in as pleasant French person, burbling very fast in French, obviously in a hurry and jumping to the head of the queue. Reactions? (Hostile? Angry? Indifferent? Firm but polite?) At this point the drama can open up — **TEACHER IN ROLE**

according to how they respond to the French person - very revealing on attitudes/prejudice, tolerance.

a) If indifferent, stop the drama. Talk about appropriate ways to deal with a queue jumper, maybe have a practice (in English) before doing an action replay, concentrating on use of body language, gesture and firm but polite manner. How do they react this time? Be ready to stop and repeat until they cope effectively.
b) If firm but polite (i.e. effective in asserting themselves appropriately), push them to an understanding of the vulnerability of others, even if they speak differently - i.e. we are all fundamentally the same, with universal worries, anxieties, feelings and emotions. In role as French person, burst into tears, brandishing photo of small child, still speaking French (reactions?). The French person needs to go to the front of the queue because his/her children are hungry outside. If necessary, stop and do an action replay, but speaking in English with a heavy French accent (reactions - do they accept the efforts of others to speak English?). Maybe the child is lost - can they help? Group to find child... What advice can they offer the child (teacher or assistant in role) on ways to stay safe?
c) If angry/hostile, stop and discuss their response. Why are they behaving in this over-the-top way? Do an action replay, this time speaking in heavy French accent as above. Reactions - any difference now they understand what's the matter? Stop and discuss. Repeat, this time in French - any difference in behaviour towards French speaker now they know what he or she is talking about?...Stop, discuss, consider appropriate behaviour, repeat as necessary (beware overkill however!).

USE OF SPACE

- Move drama on to embarkation. Reorganise room to make shape of boat out of available furniture.

TEACHER IN ROLE

- As ship's officer (peaked hat again), greet pupils in English, asking them to show passports. (Social graces?)

STRUCTURED PLAY

- Welcome each passenger in turn aboard. How do they wish to spend their journey? (i.e. giving focus for improvisation to each student). Indicate where they should sit/stand accordingly (e.g. yes sir, the bar is over there...).

IMPROVISATION

- Let the drama run before urging fellow passengers up on deck - the weather is changing, come and see, *il fait froid*....

PRESCRIBED DRAMA STRUCTURE

- Approach each student in turn, with everyone singing/chanting:
  (Tara) *est sur le bateau,* (Tara) *est sur le bateau.*
  Il fait du vent, il fait du vent (use fan)
  Flic floc, il pleut, flic floc, il pleut, flic floc, il pleut (water spray)
  Attention (Tara), *attention* (Tara)(drum roll to raise tension)
  Maintenant il neige! (smother with white cloth - crash on cymbals, loud drumming, etc)

REHEARSAL

- We're approaching Boulogne! Help - does anyone know any French words? How do you say hello, please, thank you, good-bye? Use dictionary to look up (make point). Practise.

TEACHER IN ROLE

- French customs officer (target language supported with Makaton) welcomes pupils to France, greets each in turn, asks for passport, wishes them good holiday. Reactions? Do they understand and use French words for social graces spontaneously?

Summary of lessons 2-5

In each of the subsequent lessons, there was a mixture of revision and introduction of new aspects of learning:

- I structured opportunities each week where the students could use social grace vocabulary (*bonjour, au revoir, merci, s'il vous plaît, oui, non, monsieur, madame, mademoiselle, je m'appelle* etc).
- I structured situations where the students could repeatedly have recourse to coping vocabulary, e.g. *Je suis anglais, je ne comprends pas, au secours, ça va, ça va bien*, etc.
- New elements of language varied according to the theme of the session each week: town vocabulary, domestic vocabulary (e.g. food, furniture, rooms), clothing, colours, refreshments. I didn't bombard the students with too many new words, and the vocabulary was supported with picture material or real objects as visual hooks.
- The students time and again were confronted with situations where they had to use their resourcefulness and call on their social skills: positive communication skills where there is a language barrier (non-verbal indicators - eye contact, smiles, hand shakes, etc); ways to make themselves understood (Makaton signing or body language); polite behaviour towards someone speaking differently from themselves.
- There were opportunities each week to develop the students' cultural awareness. This included French realia (groceries, coins, etc), aspects of French artistic heritage (Impressionist art, classical and popular music - Saint Saëns, Edith Piaf, Offenbach - the Can Can), and French habits and customs (greetings - hand shakes, kissing; typical meals; French housing - the *concierge*; driving on the right - kerb drill the other way round; etc).

Arrival in France

In this session, I introduced a warm-up activity, which we played in each of the subsequent sessions, based on a drama game known as 'fruit bowl'.

Lesson 2

Everyone sitting in a circle, but one person (teacher to start with) standing in the middle. Everyone to be given a picture of a different item backed with coarse sandpaper or velcro to stick to clothing (could be food, drinks, clothing, furniture, colours - or any noun vocabulary you may wish to revise). Name each item in turn in French, students to imitate. Person in middle chooses two items; they have to swap places after count of *un, deux, trois, changez!*, whilst person in the middle has to attempt to sit in one of their seats... the person without a seat is then in the middle. A good energiser!

After the initial greetings in French and the 'fruit bowl' warm-up activity, we had a quick recap of the drama the previous week. The session began where we left off, on the quayside. I waited for the pupils to show a spark of initiative - 'well, here we are then...!' One girl volunteered that she was hungry. This was all we needed to then consider possible directions for the drama:

- shopping: e.g. decide to buy food items for a picnic;
- café: hungry/thirsty - ordering refreshments;

- something else: go along with the general group feeling and be flexible, but be ready to slow it down to explore an area of learning that may crop up. A possibility might be one of the group gets injured/has an accident along the way (summoning help in France? Language needed, e.g. *au secours!, attention!*; making a phone call...).

The girl suggested we ask the customs officer where to find food. The students struggled to communicate to him that they were English and couldn't understand his torrent of French, whereupon he instructed them in pidgin English on the social grace vocabulary they would need to get by on the bus to the town centre. This provided an opportunity to practise the skills they would need, ahead of trying them out 'for real' on the improvised bus ride. Once in the town centre, they decided to buy food for a picnic. I contrived a shop window using felt board pictures (the same ones from the 'fruit bowl' game) - each person in turn had to select an item and go in to the shop to make their purchase, remaining faithful to their choice. We ritualised this as a prescribed drama structure, with a ditty that we chanted: *Pam, Pam, achète du chocolat, achète du chocolat pour nous*. Each student had to cope as best they could with the non-English-speaking shop assistant. We then made our way to the park nearby, where we began improvising a picnic (cracking open a packet of biscuits). I made an excuse to leave, in order to enter in role... as the French woman from the ticket office the previous week! She was delighted to see her English friends again, who had helped her, and after rapturous embracing on both cheeks, she insisted on inviting them to her *appartement* for a meal. End of lesson!

Staying in France

Lesson 3

This lesson began with the familiar warm-up routines: greeting appropriately in French and exchanging pleasantries, followed by the 'fruit bowl' drama game, this week with pictures of everyday household items (which the pupils would then come across in the unfolding drama). We did an action replay of the scene at the end of the drama the previous week, and proceeded to adapt the drama space to make the kitchen of the French woman's *appartement*. We resumed the action, by filing past the *concierge* (opportunity to use social grace/greetings vocabulary), and entering the 'set' that we had created out of role. Once in the 'kitchen', we proceeded to make a French snack - predictably garlic bread, a selection of different cheeses and *charcuterie*. This provided opportunities to teach useful vocabulary in context, including *je n'aime pas ça, c'est bon, je voudrais*, etc. Washing up and clearing up completed, I then used a narrative link to move the drama on: how they each found a sleeping bag and found somewhere to bed down for the night; the students mimed and acted this out to my narrative. The lesson finished with another prescribed drama structure: it was now the following morning, and their French friend needed their help to get her husband up, as he kept falling asleep and would be late for work. In turn, each student had to make a selection from a tray of items used in the morning routine (flannel, toothbrush, towel, etc), and perform the appropriate activity on 'François' whilst everyone chanted in support: *réveilles-toi François, brosses tes dents* (repeat twice more), *tu seras tard pour travail!* François co-operated, but as the student returned to the group he fell asleep each time, until everyone had had a turn, whereupon he thanked them (in French), and wished them *bonne journée*, and declared he was now feeling much better. The drama could have opened up at this point - what if François still could not get up - what was the matter? Ill? (Call the doctor?) Depressed?

(Cheer him up? Learn French song to entertain him?). As it was, time had run out. End of lesson!

The workplace

Lesson 4

After the regular greetings, the 'fruit bowl' warm-up game this time involved each person with a disc of a different colour. The drama itself resumed with a prescribed drama structure. Their French friend asked them to help find François' warm clothing. These were each wrapped up in parcels with different coloured paper, with the one with the hat concealed until last! Each student in turn had to unwrap a parcel and dress François in the appropriate item, whilst we all sang *François manque de chapeau* (repeat), *tu dois rester ici aujourd'hui, tu ne peux pas sortir comme ça!* François then invited everyone to his place of work - an artist's studio. Just as they arrived there, they witnessed a spectacle: a policeman (teacher/assistant in role) blowing whistle and shouting *arrêtez! au voleur! au secours!* The thief (another member of staff) dropped paintings by French Impressionists (small prints mounted on card and laminated) and ran off. At this point, the drama could have opened up and gone in one of several directions, for example:

- students make citizens arrest;
- students pick up prints - and get caught red-handed! (bit far-fetched, but may lead to consideration of coping with getting into difficulties abroad);
- stimulus for follow-up work.

The lesson unfolded along the lines of 'stimulus for follow-up work'. François was very grateful, and invited them to his studio, where he explained about Impressionism and demonstrated the style of painting, before they had a go themselves (a very accessible technique for students with special needs - even those with profound and multiple learning difficulties can be introduced to it, using finger paints to dab the spots in the style of 'pointillisme'). We listened to classical French music whilst we painted. François also introduced the work of Toulouse Lautrec, which led to discussion of turn-of-the-century Parisian nightlife. The lesson concluded with appreciation of Offenbach's 'Orpheus in the Underworld', to which we danced the Can Can!

Returning home

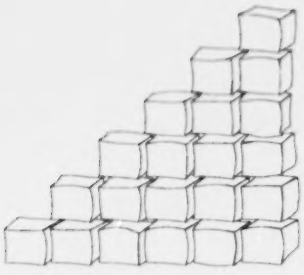
Lesson 5

After the initial familiar greetings and pleasantries, the 'fruit bowl' drama game involved pictures of different drinks, which the students would subsequently come across in the drama. It was now the morning of the last day, and I used role immediately to get straight into drama: 'well, we have some time before catching the ferry later on. Let's go into town to buy some souvenirs!'. This led to a prescribed drama structure, as each student in turn negotiated crossing a road (alternate sheets of black and white paper taped together), performing their kerb drill the other way round (left - right - left), whilst everyone sang/chanted in support: *Stephen veut traverser la rue: il regarde à gauche et puis à droite et encore une fois à gauche... et puis il va tout droit!* The students then came across a table and chairs on the pavement - what did this mean? The drama could have gone in different directions at this point. The obvious one was to develop a café scene, which in fact was what we did! Each student in turn ordered a drink, negotiating with the non-English-speaking waiter, handling French coinage and referring to items on a tariff (large sheet of card with picture prompts). It was nearly time to catch the ferry - the waiter insisted on providing us with souvenirs (e.g. clove of garlic, French Impressionist print, *baguette*, French francs). Just before we boarded

the ferry, we posed for a 'photograph'. The students held the pose as I questioned some of them, hand on shoulder: 'What are you thinking? We are about to leave France: What did you like best? What do you remember?' (opportunity for pupil reflection and evaluation). Finally then, we boarded the ferry, and repeated the prescribed drama structure from lesson one on deck (weather conditions). On their arrival back in England, the customs officer greeted them in English and quizzed them on their souvenirs. The students decided to write to their French friend, recounting a memory of France (opportunity for reflection and writing in French).

Some conclusions

So where did the project leave us? The self-esteem of the students was self-evident - I was spontaneously greeted by many of them around the school with a gleeful *Bonjour* as much as eighteen months after the initial project, and several used their 'secret code' between themselves. At the end of five sessions they could have held their heads up with any other beginners in French. They were quite devastated that the project had come to an end, and desperately wanted to continue. It had been a revelatory experience for all concerned. Suddenly all sorts of questions were looming, not least who was to be taught French, when, how often and by whom? After all, I was supposed to be the Creative Arts teacher primarily. We were flushed with success, but needed time to reflect and plan the way forward. Drama had enabled this previously uncharted area of the curriculum to be brought to life, and had provided meaningful contexts where both staff and pupils had been made crucially aware of the value of learning a modern foreign language. Our world was suddenly bigger than we originally thought!



Chapter 6

Languages for the hearing impaired

by the Cornwall County Audiology Service

Loss of hearing has been referred to as an 'educational handicap'. It is also, quite specifically, a language handicap. The major part of a teacher of the deaf's work is concerned with assisting hearing impaired pupils to acquire and understand their native tongue.

It is often assumed that, if pupils lack mastery of their native language, it will be burdening and confusing to teach them a foreign language. Whilst it would be naive to deny that specific difficulties do exist, experience and research has shown that, with sensitive consideration, the hearing impaired pupil can gain great benefits from participating in a modern foreign language syllabus.

This contribution is intended to reassure the modern foreign language teacher of those benefits and suggest possible strategies to enable the hearing impaired pupil to integrate successfully.

What are the benefits of language learning?

- **Creates a sense of achievement**
  Virtually all hearing impaired pupils will achieve a certain degree of success. There is little justification for the argument that foreign languages are inherently more difficult than other subject areas. The complex vocabulary and concepts used in core and other foundation subjects can appear more baffling to a hearing impaired pupil than the relatively simple vocabulary and structures used in the early stages of foreign language learning.

- **Raises self-esteem**
  It may be a point of encouragement to hearing impaired pupils to realise that their hearing peers often 'struggle' with the pronunciation of a foreign language.

- **Re-teaches basic concepts**
  Concepts not previously understood can be re-taught under the guise of a new, perhaps seemingly more mature, format.

- **Fosters important social skills**
  Opportunities are afforded in the foreign language lessons which encourage co-operation and interaction.

- **Improves communication skills**
  General language skills are developed in both the foreign language and the native tongue. Listening skills and articulation often show signs of improvement.

- **Encourages cultural awareness and prepares the student for travel abroad**
  If hearing impaired pupils travel abroad they need to be prepared for cultural and language differences. Whereas their hearing peers may assimilate this information incidentally, hearing impaired pupils may need to have the intricacies of a particular culture explained to them in order to reduce potential confusion or even 'shock'. For example, the French custom of drinking hot chocolate for breakfast; the acceptability of eating animals that are not a part of the British diet.

  Equally, differences in lip patterns could create distress if the pupil was not aware that another language was being spoken. Consider the comments of a profoundly deaf pupil on a first trip to France.

  Pupil: I can't understand that lady.
  Teacher: She's speaking French.
  Pupil: Why?
  Teacher: She's French. She lives in France and speaks French.
  Pupil: Why isn't she speaking English?

What special considerations need to be made?

The following simple guidelines can ensure that hearing impaired pupils gain the maximum benefit from foreign language classes.

- Allow the hearing impaired pupil to sit near the source of sound. A good position in class is near the front of the class and preferably to the side. However, the very nature of the language lessons can sometimes involve group work and movement around the classroom. Please ensure that the hearing impaired pupil's attention is attracted when instructions are being given out.

- Turn on the lights if the classroom is dark. Lipreading is difficult if the pupil cannot see you clearly. Equally, try not to stand with your back to a window, as the light will silhouette your face.

- Use an overhead projector rather than the blackboard whenever possible. It will enable you to face the class and will allow the hearing impaired pupil to see you speak.

- Use the transmitter and microphone which the pupil will give you if he/she uses a radio hearing aid. Ensure that the microphone and the pupil's receiver are switched on.

- Remember that using a hearing aid does not mean that the pupil can now hear perfectly. Certain sounds may still be distorted.

- Try not to shout as this leads to further distortion of sounds.

- Try not to over-articulate as this distorts lip patterns.

- Use video films rather than audio cassettes if possible. This offers the hearing impaired pupil the opportunity to see what is being said.

- Try to notify the teacher of the deaf of the work to be covered. This enables the teacher to prepare the student in advance and organise appropriate materials, e.g. transcripts of video/listening material.

  Familiarity with the vocabulary or terminology to be used will lead to greater involvement and prevent possible confusion. For example, the hearing impaired pupil may not appreciate the different meanings of certain words. Or understand that other languages have a masculine and a feminine form.

- Be patient. There will be some hearing impaired pupils who will successfully complete a GCSE modern foreign languages course with higher grades. For other hearing impaired pupils, progress may not always be rapid or obvious. Remember, whatever else, you are helping to broaden their horizons. This in itself is a great step forward and a point of encouragement for both you and the student.

How can the teacher of the deaf assist?

- **Lesson preparation and follow-up work**
  Preparing a pupil in advance of a lesson enables the pupil to go into that lesson aware of new vocabulary and ideas that will be introduced. This will lead to increased confidence and success. Also, where difficulties have been encountered, time can be spent in the Audiology Department on any vocabulary or topics not grasped.

- **Examinations**
  Teachers of the deaf are usually able to provide up-to-date information on the nationally agreed concessions which can be negotiated with Exam Boards for hearing impaired pupils. These include the presentation by live voice of taped material, and concessions in connection with oral assessment.

- **Textbooks and other materials**
  Modified materials, topic packs and videos specifically made with the needs of the hearing impaired pupil in mind may be available through your local authority audiology centre.

- **Hearing aids**
  The teacher of the deaf is able to advise on the appropriate use of hearing aids and to test the performance of an individual pupil's aid. He or she works closely with the Child Health Service and with hospital ENT departments and is able to liaise regarding any medico-audiological problems which arise.

- **Information**
  The teacher of the deaf is always pleased to discuss any aspect of the pupil's hearing impairment and to advise regarding any problems of classroom management.

Chapter 7

Languages for the visually impaired

by Valerie Price

How can teachers of the visually impaired (VI) encourage effective communication without the support of authentic visual materials present in language teaching materials? The VIEW/RNIB Modern Languages Curriculum Group has been reviewing materials, means of assessment and teaching strategies.*

Materials and resources

Textbooks currently used in schools are heavily visual. There is common use of features such as fragmented page layouts, text on top of colour, use of colour, variable or small script (as in reproductions of advertisements, television guides and plane timetables obtained from authentic materials such as tourist leaflets), photographs of people, places, food sold in restaurants, etc.

> *Strategies and resources used in a class of sighted pupils are largely redundant when teaching a group of VI pupils. References to non-verbal clues, gestures, facial expressions, visual clues, mimes, flashcards, cue cards, labelling, making posters and looking at weather maps are of limited use. Blind and partially sighted children have reduced opportunities for incidental learning compared with sighted peers, they miss visual clues and activities such as scanning, whilst reading and sifting through a range of resource materials takes an inordinate amount of time, so that the main point of an exercise can be lost. Also there is little dictionary or resource material available for blind children and magazines are largely inaccessible to them.*

The above extract is from a letter written by Louise Clunies-Ross of the RNIB to the National Curriculum Council in January 1991 expressing the views of the VIEW/RNIB Modern Languages Curriculum Group.

Strategies for teaching the visually impaired

In the special school, the teacher should capitalise on the often well-developed listening and oral skills of VI pupils. Reading and writing should still be taught, however, given that both act as reinforcement to language already learnt and also, since reading is a receptive skill, pupils - be they sighted or VI - may find

* Visual Impairment Education and Welfare/Royal National Institute for the Blind

it easier. The teacher needs to ensure that anything tactile given to the blind child is understood by the child for what it is supposed to represent.

Video can be used with either the teacher or a sighted pupil explaining what is happening or reading subtitles on the screen. Games, if properly adapted, and computers can be used to enable pupils to produce work using available software, e.g. Dolphin speech synthesiser and special chip for 'foreign speech' and accents.

In mainstream schools the VI child will have to fit in with the sighted child. The support teacher needs to ensure that the pupil has a good braille version of the text or a clear, enlarged (preferably adapted) version for the partially sighted pupil. In-class support may be necessary, depending on the pupil, or some preparation before the lesson and tutorials may be required. The VI pupil may cope simply by sitting next to a sighted friend. Advice and INSET should be available to mainstream teachers.

Current developments

The extension of language learning entitlement presents two issues: the pupils will be assessed using a visual format and they will be prepared (i.e. taught) also using many visuals. Our most important concern is, therefore, that there is recognition of the difficulties this poses for VI pupils. It is stated in the National Curriculum document that:

> *provision should be made for pupils who need to use: ...non-sighted methods of reading such as braille, or (who need to) acquire information in a non-visual way.*

Perhaps the largest single problem for teachers of the VI is the adaptation of textbooks (see page 54 for suggestions for adapting certain common features found in textbooks). In order to facilitate access to the curriculum, individual teachers of the visually impaired from different services modify various modern languages textbooks by typing unreadable text into a computer and printing out large, bold print to be cut out and pasted onto clearly reproduced photocopies of the rest of the page. Pressure from VIEW/RNIB Curriculum Groups has resulted in the standardisation of special requirements for GCSE exams by all Examination Boards and the modification of language papers for VI pupils.

Working directly with publishers and having access to their texts on disk has allowed the Manchester Service for the Visually Impaired to make a considerable breakthrough in the production of large print and braille versions.

With the assistance of a colleague I have produced a Spanish 'dictionary' which has led to further collaboration in the production of French and German 'dictionaries'. They contain comprehensive topic-based vocabulary suitable for use at GCSE level and are available in braille, large print and on disk.

In future, the Kutzweil reading machine and optical scanner could be used to scan whole pages into the computer, thus removing the need to type them manually. These pages can then be printed out in large print or transcribed into braille using a braille transcription program and the computer in a much shorter time.

Adapting textbooks

	BLIND **Braille**	**PARTIALLY SIGHTED** **Enlarged**
Maps	In tactile form, can be cumbersome, may need two pages, map and key. Look at questions first to decide necessary detail to include and what to omit.	Can be fussy, showing unnecessary detail. Adapt if needed. Go for clear contrasts. Simplify as for braille.
Symbols	Include if general knowledge.	Alright if clear.
Cartoons	Miss facial expressions, need braille description of stories. If integrated, sit with sighted friend or support teacher to reinforce.	Depends on severity of eye condition, may need to cut out unnecessary detail.
Fragmented page layouts	E.g. two lists next to each other in print, for ease of scanning, in braille need to be put one under the other: number one of the lists and letter the other.	Slower process to scan from one side to another, try to arrange (if modified) similar to braille, i.e. letters and numbers.
Variable and small print	E.g. brochures, need to omit unnecessary information, braille any questions first.	May need to double-enlarge small print or write it out.
Cursive script	No problem because it is brailled.	Either type it out or use Closed Circuit Television (CCTV).
Print on different coloured backgrounds	Brailled.	Print on top of some colours is readable, either type out again or use colour CCTV.
Punctuation and accents	Grade 1 - foreign language. Grade 2 - accents.	Can be a problem - don't always see accents, go over them in felt-tipped pen.
Photos	Description needed (bear in mind purpose of photos).	When reproduced, not always clear, look for essential information (if any) and highlight it.

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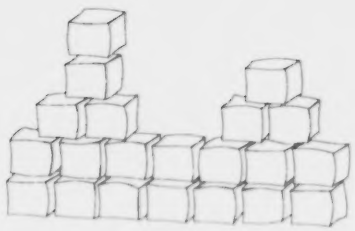


Chapter 8

Collaboration - professional development

by Alma Hellaoui

The focused sharing of expertise between modern languages teachers and teachers of pupils with special needs can be very productive. In this chapter Alma Hellaoui outlines some of the activities which she has found successful when working with groups of teachers from special and mainstream schools.

The tasks are suitable for use on, for example, professional development days, but could also be used in shortened form as a focus for discussion in departmental meeting time:

- ★ *to provide teachers of ML and SEN with ideas to develop their own INSET strategies and activities.*
- ★ *to develop practical classroom objectives which would help teachers work more effectively and develop resources and materials appropriate to the pupils' needs.*

Delivering language entitlement

Activity 1

This task will encourage discussion about a variety of aspects of special educational needs, and will help teachers define their ideas for delivering language entitlement.

Materials required :

1. Small cards with statements written on them and/or blank cards on which you could write your own statements.
2. Small blank cards on which teachers should write their names.
3. Three large sheets of different coloured sugar-paper.

Here is a small selection of statements which should be copied onto card and then cut up into small separate cards. Each statement should be separate. You may choose to write other statements of your own which may be controversial and thought-provoking.

Making modern languages a core subject for all pupils will demoralise teachers and create more 16-year-olds with a reluctance to study a ML.

Language courses for SEN pupils are often boring - only stressing isolated vocabulary and phrases.

Languages are too hard for the bottom 20%, and impossible for 5%.

Modern languages are more difficult than other subjects.

French is not the best language for the low attainer to learn.

Writing in the foreign language has no place for the low attainer.

Teachers of pupils with SEN should be trained to teach languages to SEN pupils.

ML methodology will have to change to interest low attainers.

The more the modern language is heard in class the more learning takes place.

Computers can actually make life easier for the teacher.

Teachers sometimes have to change their attitudes and expectations to be able to teach effectively.

Recognising small steps in terms of progress is sometimes difficult.

The sense of being in a safe learning environment is essential for pupils.

The use of computers in the classroom increases motivation.

STAGE 1
25 mins

- Sit in a circle around a table.
- Write your name on a piece of blank card.
- Shuffle the 'statement cards' and place them in a pile in the centre of the table. One member of the group should pick a card from the pile and place it face upwards near the pile and read the statement out loud.
- Each member of the group should quietly reflect on the statement and then place his/her name card on the table, **close** to the statement card if in agreement with it, or **far away** from it if in disagreement.
- You may place your card between these two extremities if you agree with part of the statement.

- The person who picked the statement may ask any member of the group why he or she placed her name card in its position. This person will then justify his/her reaction.
- Other members of the group may then join in the discussion and the group may (or may not) come to some sort of consensus.
- Name cards may be moved during discussion as members are influenced by different points of view.
- At the end of the discussion of one card, name cards are picked up by owners and the process starts again.
- This time it is the person who has been asked to justify his/her position who then turns over a card from the central pack and reads it aloud, and again different members of the group place their name cards on the table in relation to the extent with which they agree or disagree with the statement.
- This may mark the end of this INSET activity for the time being and the following stages could be worked through on a later occasion.

STAGE 2
10-15 mins

- Stage 1 will have helped the group to clarify some of its ideas on what it considers important.
- Appoint a scribe for the flipchart, ready for the systematic brainstorm.
- Go round the members of the group in order; each person should be able to offer a comment in response to the question:

What do you think is important for the effective delivery of language entitlement?

- All comments should be written down without any explanation or interpretation at this stage. Individuals are allowed to pass at any time. The brainstorm continues until there are twenty to twenty-five comments on the flipchart.

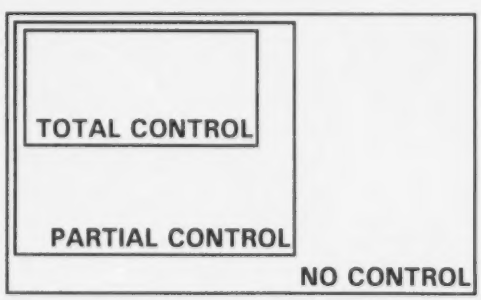
STAGE 3
15-20 mins

- Now clarify the points by talking through each item. All members of the group should be clear about the meaning of each. Try to phrase the statements with consistency so that each ends with '..... is important'.
- Now the comments must all be analysed in terms of 'level of control':
  - put N against the points over which you feel you have **no** control;
  - put P against the points over which you feel you have **partial** control;
  - put T against the points over which you feel you have **total** control.

  The items marked T should be about six in number, but no more than ten. If necessary, reduce the list by agreement.

STAGE 4
10-15 mins

- Take the three large coloured sheets of sugar-paper and cut one sheet in half.
- Make one of the sheets about three quarters as big (as per diagram).
- Place the large sheet on a flat surface, place the three-quarters size sheet on top of it and finally the half-size sheet on top of this.



On the paper in the centre write the **total** control statements, on the next sheet write the **partial** control statements and on the outer sheet write down the statements referring to **no** control.

NB: Starting with the question in Stage 2: **What do you think is important for the effective delivery of language entitlement?** this activity may be done as a 'stand-alone activity' up to the end of Stage 4 and then the process would take approximately one hour.

Planning in collaboration

Activity 2

In the context of a joint professional development day, it would be useful for teachers of ML and SEN to consider how each would prepare work for pupils on certain common topics.

A variety of topics could be considered or one topic examined in detail.

STAGE 1
15 mins

- Choose a topic. Decide what it means to you, both ML and SEN teachers, in general terms. Consider certain key elements which will influence your planning for a specific group of pupils.

STAGE 2
25 mins

- Working **separately**, ML and SEN teachers should work out how each would plan the introduction to this topic and the early stages of its presentation and development. Consider what the communicative and linguistic goals are.

STAGE 3
40 mins

- Now both groups of teachers should work together to discuss and combine their ideas. Completion of the topic form on page 59 might prove helpful.

STAGE 4
10 mins

- It is important to consider the difference in emphases that ML and SEN teachers might put on the same topic. Discuss:
  - Why are there differences?
  - What are the similarities?
  - What could we learn from each other's perspective which might enable us to improve on our delivery of that topic?

STAGE 5
10 mins

- It might be worth considering how the two departments highlight or celebrate the completion of a topic and noting any specific help or advice gained from the discussion which may be applicable to other topic areas.

STAGE 6
(maybe at a later date)

- Consider how some of the principles which have emerged from the above learning process might be applied to other topics.
- Consider the implications of the insights gained from the collaboration for the description of topics in your scheme of work.

TOPIC: .....

- ❑ Is this topic within the experience of your pupils?
- ❑ Is this topic supported by or linked into other areas of the curriculum? e.g. maths, geography (If you had access to a support teacher s/he could act as a link between the different areas of the curriculum.)
- ❑ How much time would you spend on this topic?
- ❑ What are the communicative and linguistic objectives?
- ❑ How would you introduce this topic?
- ❑ What sort of activities would you do with your pupils?
- ❑ What resources would you use? Are you confident in the use of the resources (e.g. video camera, computer)? If not, can you devise an action plan?
- ❑ How would you envisage the contribution of a support teacher?
- ❑ How would you 'celebrate' completion of this topic?
- ❑ What type or method of assessment would you envisage?

Mutual lesson observation

Activity 3

Obviously, one of the most valuable ways in which teachers of ML and of pupils with SEN could benefit from each other's expertise would be for them to observe each other teaching.

Time needs to be set aside to discuss the outcomes of the lesson observations and this would provide an opportunity for mutual self-help across the two departments.

Of course it would be understood that the observation was to be done in a very positive way which would enable teachers to share their expertise and benefit from the follow-up discussion.

Confidentiality will be important.

It will be necessary to discuss with the teacher where you will sit, if you will participate in the lesson at any point, how you will be introduced to the pupils and how your presence will be explained to them.

In observing any lesson there is always scope for a variety of points of focus. It is important therefore only to select a manageable number, those which seem most relevant to both teachers, in the context of the observation to be carried out.

It is suggested that those aspects of the lesson chosen for observation be listed on the left-hand side of the page with a space opposite to write observations during the course of the lesson. To help you, a list of possible considerations for you to choose from has been drawn up below; you may wish to add others of your own.

Considerations (for lesson observation)	**Observations**
General ❑ What are your general perceptions of the atmosphere in the classroom? Is it relaxed, threat-free? ❑ What does the classroom look like? E.g. is it comfortable? Stimulating? ❑ How is it arranged? Is this helpful to the activities? ❑ What display materials are there? Are these used? Noticed by the pupils? **Relationships** ❑ How does the teacher talk to the pupils? How do they respond? ❑ Does the teacher use body language, physical contact? Other means to communicate? ❑ Does the teacher give frequent encouragement to the pupils? How do they react to this? ❑ What is the teacher's attitude to error? How are errors corrected? **Resources** ❑ Does the teacher use a variety of resources? E.g. OHP, tape recorder, computer, Language Master, blackboard? Are they appropriate to the lesson? ❑ Do the teacher and pupils use a textbook? Do the pupils have specifically designed worksheets? What other materials were used? **Teaching and learning styles** ❑ How does the teacher present the lesson? ❑ Did you observe a variety of teaching and learning styles in operation? ❑ What proportion of the activities are listening and speaking activities?	

Considerations (for lesson observation)	**Observations**
❑ What proportion of the activities are reading and writing activities? ❑ Are there opportunities for pupils to work independently? ❑ Are there opportunities for group work or other types of co-operation? ❑ How flexible did the teacher appear in being able to adapt the lesson to the particular needs of the pupils at that time? ❑ Do the pupils receive easy clarification as appropriate? ❑ Are there opportunities for the pupils to get involved in manipulative activities? ❑ Does the teaching and learning appear to have motivated and satisfied the pupils?	

As a result of the observation the teachers should find time to discuss their findings. At some stage during their discussion they might focus on the following key issues:

- What were the really successful aspects of the lesson?
- What were the differences in the lesson(s) observed and the lessons which I teach?
- How could some of the skills and principles be transferred to my own teaching?

It would also be useful at this stage for colleagues to consider how each might advise and help the other with the preparation of, for example, materials and resources and to consider any possibilities of future collaboration.

Challenges: from the personal to the pedagogical

Activity 4

It might be of interest and relevance to consider general learning principles and to try to apply them to some personal challenge which was successful. Learning principles could then be extrapolated which may apply to our teaching.

STAGE 1
15 mins

- In a group, but working initially as individuals, reflect upon some recent personal challenge, e.g. preparing a meal for friend, repairing something that was broken.
- Consider the following questions:
  1. What kind of challenge was it? e.g. skill, knowledge, relationship?
  2. How did you go about achieving this success?
  3. Did this success indicate progress for you? How?
  4. Did it enhance your self-esteem? How did you feel as a result of this achievement?
  5. Have you evidence of your success?
  6. Did you work alone or were others involved in your success?
  7. Were you able to share your success with others?
  8. Why was this achievement so important for you?

STAGE 2
15-20 mins

- When you have completed Stage 1, exchange your experiences with the rest of your group considering any similarities and differences in your experiences. Note them (on flipchart).

STAGE 3
10 mins

- From what you have heard, considered and noted decide whether you can establish any general guidelines for good practice in achieving success.
- Decide which of these guidelines applies to the learning process, and how.

Guidelines	Practical application
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

STAGE 4
10 mins

- Write up a joint list from the group discussion.
- Consider these guidelines in the context of planning a particular aspect of learning in a topic in a lesson or in a series of lessons. For example, take the topic of 'travel by train'. (It is important not to make assumptions about the pupils' prior knowledge, in this case about travelling by train.)
  - How many of the guidelines are of relevance in teaching and learning this topic?
  - Has this exercise given us any insight into improving our teaching and learning of this topic?
  - Do teachers ever inadvertently provide negative reinforcement? (E.g. by assuming prior knowledge.)
  - Do teachers recognise, encourage and praise even small steps in the process of achievement?
  - Did each step in the process of teaching and learning have a tangible outcome? (Even if the final objective was not achieved it is important that there is evidence of the achievement of each small step.)

SUPPORT SECTION

When I worked through this exercise with a group of teachers, one teacher in particular became very enthusiastic about describing her own recent achievement which had been preparing a particularly unusual Korean meal. This had represented a considerable challenge to her and she had been very

apprehensive about accepting this self-inflicted challenge! When she described the process she undertook in order to achieve her success we found that there were many learning principles of general application.

How many could you imagine from this person's experience?

For example, initial excitement, high motivation mixed with a certain apprehension (!), followed by good and careful planning, practice, consideration of improvements in the planning as well as the actual preparation of the meal.

There were other principles of general application involved and not the least of them was the pleasure she got from sharing with her friends in consuming the success!

An analysis of resources

Activity 5

The object of this activity is to examine and analyse resources, which may include IT, used in the languages classroom and those used in the other subject areas.

It will be necessary to collect a variety of resources to be examined, e.g. maths, science, history and geography worksheets, textbooks from different subject areas. These may need to be photocopied or multiple copies of course materials may need to be brought along.

Examine a variety of resources and whilst doing so complete the following checklist, bearing in mind pupils with learning difficulties.

STAGE 1
25 mins

	Yes/No	Comment
❑ Is this piece of material attractive?		
❑ Is it legible?		
❑ Is the layout appropriate and accessible?		
❑ How is the text presented? (size, layout, etc)		
❑ What about the style of language, is it clear and accessible?		
❑ Are there any drawings, graphics, pictures, etc?		
❑ Is the material differentiated? Is the content and conceptual level appropriate?		
❑ Are the pupils able to relate to the material? Would they feel that they wanted to work on it?		
❑ Are there possibilities for the pupils to work together? Are these realistic, appropriate?		
❑ Is the material designed to give the pupil a sense of autonomy?		

After consideration of the material individually or in small groups write up on a flipchart any recommendations which you could make as a group for the improvement of these specific resources. You could use the brainstorm technique for this.

STAGE 2
10-15 mins

Rethink your list from the brainstorm and write up a comprehensive list of general recommendations for the production of resources based on your discussion and on examples of good practice which you have seen.

STAGE 3
10 mins

STAGE 4
(optional)

The group may like to take some published material, and, bearing in mind some of the points listed below in the support section, consider rewriting the material or some part of it, or adapting it for a specific class of pupils.

Support on 'readability of text'

Many research experiments have shown that there is a clear relationship between the readability of written material and the comprehension levels achieved by the pupils reading it. The key aspect of readability is language, i.e. vocabulary and sentence structure, but other aspects which have to be taken into account include the organisation of information and the conceptual difficulty of the ideas or points presented. Readability is not only affected by aspects of the text itself but also by what readers are required to do during the process of reading and by the outcomes they are expected to achieve.

LEGIBILITY

Remember that legibility is affected by:

- the use of upper and lower case letters:
  - avoid over-use of capital letters for continuous text.
- design of typeface:
  - varied appearance of letters (e.g. 'a' 'g' may confuse);
  - italic type requires greater concentration;
  - bold type is preferable, providing a greater contrast with the page.
- size of type, line length and inter-linear spacing:
  - the longer the line of type, the wider the inter-linear spacing needs to be;
  - large type can be more helpful to less able readers.
- margins and white space:
  - margins reduce the amount of print on a page;
  - white space acts as a marker for information.
- use of colour:
  - use of colour can make text look more attractive, but legibility depends on the contrast between paper and ink.

VISUAL ASPECTS

Illustrations make a text more attractive and may provide information.

Note: it is important to consider when desk-top publishing your own materials the speed of 'tailoring' these materials to specific needs...

- position of illustrations - try to avoid:
  - writing before illustrations - it may be ignored;
  - illustration/graph/chart on a different page to the text referring to it.
- illustrations may detract from the learning process:
  - content or concept of illustration may be too difficult;
  - illustrations may detract from the ideas in the text;
  - illustration may contain too much difficult information;
  - print and illustration are merged.

It might be helpful to consider the following from the point of view of presenting material, resources and information **aurally** as well as **visually**.

ORGANISATION OF INFORMATION

Factors which assist the reader are:

- introducing paragraphs which summarise the content to follow;
- use of questions as an integral part of the text;
- variations in format, contents table, index, glossaries, chapter headings, sub-headings, bold type, etc;

- non-verbal information: graphs, charts, etc positioned close to verbal counterpart.

TEACHER'S USE OF LANGUAGE

Avoid:
- over-use of polysyllabic words;
- complex or unfamiliar sentence patterns;
- long sentences containing unfamiliar vocabulary.

Try to:
- teach in language the pupil understands;
- stretch and expand the language of the pupil.

CONTENT AND CONCEPTUAL DIFFICULTIES

Points to note:
- the level of abstraction;
- the level of complexity;
- the level of experience;
- amount of prior knowledge;
- amount of information presented at one time;
- number of digressions;
- relationship between ideas.

CLARITY OF MEANING

Two features which impede clarity are:
- ambiguity of language;
- digressions.

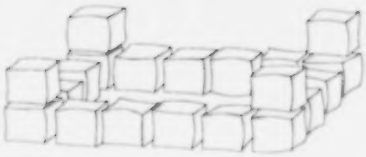
INTEREST LEVEL

Learners will find material that they consider interesting easier to read than that which they consider dull or irrelevant. A pupil who is motivated to read for personal reasons will make a big effort to understand a difficult book or text.

SUMMARY

Points to note:
- appearance: layout of text and quality of illustrations;
- approach: personal and lively language, the inclusion of meaningful tasks;
- language: a style that is clear and simple to understand;
- the reader's knowledge and capacity to conceptualise.

Appendix 1



Starting out

by Rosi McNab

These suggestions may be of particular use to non-specialist language teachers in special schools who are perhaps embarking on a language course for the first time. Some teachers may be able to use them as they are, others will of necessity have to amend them to cater for the needs of their particular pupils. The examples given are for teaching French but the principles are the same for most languages.

Personal information

This is often chosen as an introductory topic because it is useful and relatively easy. It is also a subject in which pupils are usually interested!

What can I do to prepare the topic?

- Decide on the expected outcomes or goals, focusing on the learners' own interests and needs.

  Pupils might be able to:
  - answer simple questions about their name and where they live;
  - conduct a short interview, i.e. asking the questions themselves;
  - make a cassette recording about themselves;
  - make a short presentation (or recording) of two or three related sentences about themselves or pretending to be someone else;
  - make a personal passport or a little booklet about themselves and/or about some personality (using the first person, i.e. as if they were that person);
  - make a display/collage of themselves with speech bubbles;
  - fill in a form (on paper or on a computer);
  - make a file of personal information, e.g. *moi, je suis, j'ai, j'aime*, etc (on paper or as part of a class database);
  - make collages with speech bubbles of famous personalities saying *je m'appelle..., je suis..., j'ai..., j'habite...*, etc;
  - write/word process an introductory letter to a pen pal.

- Find out what published materials are available, e.g. videos, cassettes, songs, computer software;

- Decide what you need to make, and find out what help you can get.
- Can you borrow any materials from someone who has already done a similar topic?

WHAT COULD I PLAN FOR LESSONS INTRODUCING THE TOPIC?

Introductory lessons could be spent learning:

in the target language...
- to greet each other;
- to introduce yourself;
- to ask someone else what they are called.

and in English...
- to talk about the country whose language you are learning;
- to discuss what they already know about the country and why one should want to learn its language;
- to talk about what the problems are likely to be and how to avoid them, e.g. what to say when they don't understand what the teacher is saying, and discuss how to work orally at the same time without being too noisy.

At some time in the early lessons, it can be useful to talk about pupils' aims and how they are going to achieve them:

- How do they think they learn words?
- How many ways can they think of to try to learn the new words and phrases? What can they do to help each other to remember them? For example:
  - play card games - say the words as they pick up/match the cards.
  - choose five words and write them down to learn.
  - put them in alphabetical order.
  - draw a list of pictures/symbols to 'read' back.
  - work in pairs - test each other.
  - write down what they 'sound' like.
  - write the first letter of each word and 'read' the list to a partner, etc.

- Decide what language you are going to introduce. For example:
  - *Je m'appelle..., je suis anglais/e.*
  - *J'ai onze/douze ans. J'habite à... en... .*
  - *J'ai les cheveux... et les yeux... .*
- Choose the information that you want the pupils to be able to give, e.g. if they are making a passport how much of this information are they going to be able to give?
  - *Nom, âge, domicile, couleur des cheveux, couleur des yeux, date de naissance, nationalité.*
- Prepare flashcards, listening materials, word and card games for the introduction. Collect pictures of well-known personalities.
- Assemble materials and devise differentiated tasks as follow-up exercises to suit your particular students.
- Decide what other language you are going to need, e.g. colours, numbers, nationalities, age and where you live.

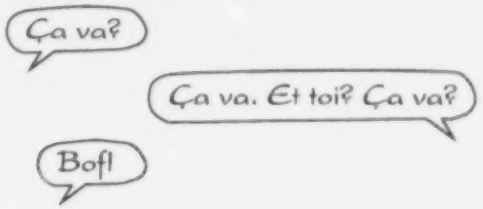
- Make blank 'passports' for pupils to fill in about:
  - themselves;
  - someone else in their class;
  - a personality of their choice.
- If these activities seem too difficult for your pupils at the moment, set your goal of 'passport' over a key stage and do a little bit of it each year.

WHAT KIND OF ACTIVITIES WOULD BE APPROPRIATE FOR THE FIRST LESSON?

How much you are able to do with a class in the first lesson will depend on the ability of the class and the length of time of the lesson. This is a suggested plan for a first lesson but for some pupils it might take three or four lessons to complete most of the tasks. Before the lesson, prepare pictures of personalities who will be well known to the pupils, e.g. sport and pop stars, and if appropriate prepare a worksheet with pictures and speech bubbles for the pupils to complete.

- Go to a pupil, shake his/her hand and say *Bonjour!* Try it with a few more. Ask them if they know what *Bonjour* means. Brainstorm. Ask pupils what they know about France and the French.
- Using *Je m'appelle...* and pointing to yourself, introduce pupils to the concept that it means 'I am called' and then ask them what they are called.
- Say *Je m'appelle...* and ask *Comment tu t'appelles?*
- Ask pupils 'What do you think I'm saying?' to make sure they all really understand.
- *Bonjour* and *Au revoir* might be as much as some pupils can manage in the first lesson (watch a bit of the *Muzzy* tape up to the *Bonjour* sequence if you have it).
- Tip: to help pupils who have difficulty in remembering *Au revoir* put a large letter O on the board or draw an O in the air as you say it.
- Build up a little dialogue:

- Let pupils who need it have a cue card to read from. Prepare a second set of cue cards with only the first letter of the words and dashes for the missing letters. Later extend the dialogue by adding:



- Listen to a tape of children saying what they are called (or prepare a tape with someone reading the names) and match the sound of the name to the written word. Or read from a list of names; pupils have to say the number of the name which is being read out. For example:

1. **Nicholas**	5. **Martin**	9. **Pierre**	13. **Jean-Paul**
2. **Robert**	6. **Richard**	10. **Anne-Laure**	14. **Coralie**
3. **Sandrine**	7. **Thomas**	11. **Cécile**	15. **Matthieu**
4. **Delphine**	8. **Céline**	12. **Brice**	16. **Capucine**

- Discuss the French pronunciation of the names which look the same.

- Decide together which are likely to be boys' and which girls' names.

- Some pupils might like to choose a French name for themselves. This might make them feel less self-conscious and able to 'hide' behind their new identity. However, others might find this confusing!

- The *Muzzy* video tape introduces *Bonjour* etc nicely with a little 'jingle'.

- Put pictures of famous/interesting people on the walls with speech bubbles and let pupils make a collage of well known people themselves, e.g. picture labelled *Monsieur Lineker*, speech bubble *Je m'appelle Gary*; picture labelled *Madonna*, speech bubble *Je m'appelle Madonna*.

- Introduce the concept of *Monsieur* and *Madame*, *Mademoiselle* when referring to teachers and adult assistants, if appropriate.

- Give pupils a cue card with a picture of someone they know (e.g. a famous singer) and they have to answer as if they were that person: *Je m'appelle* or *Je suis*. This gets round the problem of having to introduce the third person.

- Blue-tack nine of the pictures onto a noughts and crosses grid on the board. Divide the class into two teams. One person goes out, points to a card and says *Je m'appelle/Je suis* and the name. If it is right they get the nought/cross) in that place.

- When they are familiar with most of the pictures you can play *Qui est-ce?* One pupil has one of the cards and the others have to guess who he/she is using *Tu t'appelles...?* The one who gets it right takes over.

- Get pupils to enact mini-interviews in pairs: greet each other, shake hands, ask each other their names and ages, how they are and say goodbye.

- Role-play 1

- Collect different hats. Pupils put a hat on to do the role-plays and can then 'become' someone else. Shy pupils can find this less inhibiting.
- Putting different hats on also gives you the opportunity to practise the role-play several times and to assume different voices if appropriate. If you are unsure of your pupils' reaction, try a new activity in the last five minutes so you can always be 'saved by the bell'!
- If possible, video tape (or get one of the pupils to tape) the role-play.

HOW MIGHT I EXTEND THE TOPIC?

Je suis grand/e, petit/e; J'ai les cheveux longs/courts/blonds/noirs/marrons/frisés; J'ai les yeux bleus/verts/gris/bruns.

- Introduce the new language by demonstration, mime or flashcard.
- Have a set of pictures of personalities.
- Check that they know who they all are by asking *Qui est-ce?*
- Make a statement, e.g. *J'ai les cheveux blonds, courts, et frisés. Qui est-ce?* (Madonna)
- Move on to asking them *Que'est-ce qu'il dit? J'ai les yeux...?*
- Have a sheet of eggheads for them to complete with hair and eyes and speech bubbles to fill in with the appropriate text (or texts to complete).
- Pupils take it in turns to say how the pictures should be completed, e.g. *Le numéro un a les yeux rouges et les cheveux bleus.*
- Describe someone for the pupils to draw and then compare all the drawings. They should be the same! Add some new vocabulary, e.g. *il a les oreilles grandes, mauves. Il porte une boucle d'oreille jaune. Elle a un bouton sur le nez. Elle porte des lunettes.*
- Don't be afraid to add something beyond their present competence.
- They can then describe someone for the others to draw. Put useful words and phrases on display as support and take them away as pupils become more confident.
- Ask them to bring in pictures of people to describe and to put on the wall with speech bubbles.

- Collect pictures from magazines. Put them round the room. Give the pupils a list: *Trouve quelqu'un qui a* (*les cheveux courts et noirs...* etc).
- Make a card set of matching pictures and descriptions to match up, e.g. 'blue eyes' and *J'ai les yeux bleus*.
- The boxed game *Guess who?* (MB games) is useful but practise it in English first!
- Using the people in the pictures above, make a list of statements to add to their bubbles etc.

Classroom and social language

If the lessons are going to be mainly in the target language some time has to be spent in learning the language of the classroom and social language so that this can take place effectively.

It is also necessary to start to develop good learning techniques. Pupils have to get used to the way you will want them to work. They will be expected to listen carefully and to work in pairs and groups as well as independently, and these learning skills need to be acquired before going on to more serious language learning.

Classroom objects are introduced so that pupils can begin to use the target language in the classroom when asking for everyday items. They could also be encouraged to do this in their other subjects. It is useful to know the names of simple equipment that they use regularly and to be able to say what they need and ask for things. For example:

un bic/le stylo'bille
un bonbon
le micro/l'imprimante
un chewing-gum
un crayon
jaune
un cahier
une gomme
vert/e
un livre
noir/e
marron
rouge
des crayons de couleur
bleu/e
des ciseaux
blanc/blanche
un papier/une feuille
un baton de colle
un taille-crayon
le vocabulaire
du Scotch
un brouillon

Pupils should eventually be able to understand and reply to phrases and questions such as:

Questions	Responses
Qu'est-ce qu'il te manque?	
	Un crayon.
As-tu une gomme?	
	Oui./Non.
Qui n'a pas de papier?	
	Moi.
Je peux avoir... ?	
	Oui, voilà!/Non, je n'ai pas de... .
Tu as les disquettes?	
	J'ai une disquette... .

and use:

Je peux avoir... ?	
	Comment?/Pardon?
C'est vrai./C'est faux.	
	C'est à toi?
Donne-moi une carte.	
	J'ai gagné!

WHAT KIND OF ACTIVITIES WILL HELP ME TEACH CLASSROOM AND SOCIAL LANGUAGE?

- Introduce classroom items by holding them up and saying the name. Pupils repeat.
- Say you can't hear them and get them to say it louder: *plus fort!* Get them to shout the words - and to whisper them: *moins fort!*
- Make nonsense statements; *C'est un crayon* (showing a ruler) and elicit the answer *Non, c'est une règle*.
- Mouth the sound of the words and see how many they can recognise. Get them to work in pairs, mouthing words for their partner to recognise.

- It is most important to let pupils have plenty of time to practise saying the words, probably working in pairs to help each other.
- See which pair can remember five/ten words, then which pair can remember ten each (they can write down the initial letter of each word to help).
- See which pair can remember the most words.
- Use a stopwatch and see which pair can say the most in fifteen seconds.
- Make a worksheet of pictures of the items (photocopy pictures from books or magazines).
- Say the names of the items. Pupils have to recognise/put their finger on/write the number of the one that was said.
- Label the items in the pictures or make a picture by putting the items on the photocopier to recognise and label.
- Make a picture of items from strange angles.
- Let pupils make a worksheet or game for each other.
- Make a recording of people asking for different things; pupils have to indicate the picture of the item being asked for.
- Make a class aide-mémoire or make personal word lists to develop into a personal phrase book. Use IT to build up collective word processed lists. Use either a word processing program or create files to accompany overlay keyboard pictures, using a program such as *Prompt Writer** or *Concept Match**.
- Discuss ways of helping to remember:
  - *Je peux avoir....(je* 'purr' *avoir* - one person found it helpful to draw a cat to convey *peux*)
  - *Je voudrais...*
  - *J'ai...*
  - *Je n'ai pas de...*
  - *Avez-vous...?*
  - *Est-ce que je peux sortir/aller aux toilettes?* (S-K je purr)
  - *J'aime* (jem)
  - *Aimes-tu...?* (M 2...?)
- Play *Kim's game*. Put items on a tray (or lay them on the OHP glass) and let pupils have a good look and say all the words. Take one item away and see if they can say which it is. Take all the items away and see how many they can remember.
- Let pupils play *Kim's game* in pairs.

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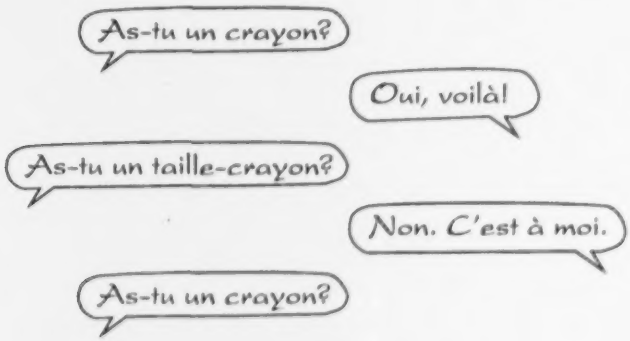
* Available from NCET (see Appendix 3).

- See if they can guess the contents of their partner's pencil case. If they guess correctly he/she must give them the item. If they get it wrong it is the other's turn to ask:



- *Jeu de cartes*. This game is played like *Happy Families*.
  - Make a set of 24 single cards and a base card per person showing six sets of four school items. The aim is to collect one or more of the sets or 'families'. To make it easier there could be only three items in each set.
  - *Louise, as-tu un crayon? Oui, voilà.*
  - *Martin, as-tu une règle? Non.*

HOW MIGHT I USE THIS TOPIC TO ENCOURAGE READING AND WRITING PRACTICE?

- Play *Hangman* to make pupils aware of the spelling. For reading practice make a word search or let the pupils make a word search for a partner including the new words. Computer programs for this speed creation and focus on the words concerned.

- Anagrams. Draw a pencil case and write words as anagrams inside it, or write words in code using the number code a=1. Some pupils might like to do this for each other. Using IT will help to produce a more 'finished' product.

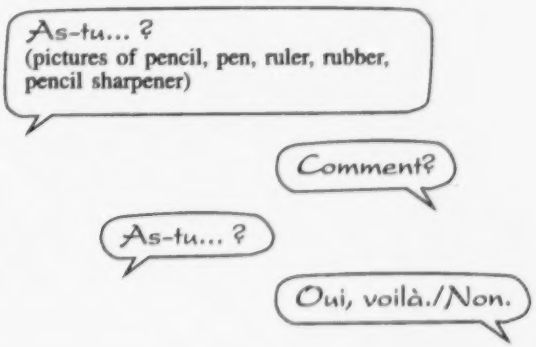
- Draw the same picture. This is for pupils who can draw very simple pictures. Pupils take it in turns to say an item and all the others draw it. When they have finished they should all have the 'same' picture.

- Play *I went to market - Dans ma trousse j'ai...* Each pupil repeats what the previous speaker has said and adds something new. Draw pictures of the items on the board/put the items on the table or write the initial letters on the board to help pupils to remember what has been said. Afterwards write the initial letters on the board followed by the appropriate number of dashes for the letters and let them come out to the board, fill in the missing letters and then copy the whole list.

- Give pupils a written 'shopping list' of items to assemble and say what they all are. They then read the list, collect the items and bring them to you and say what they all are. They could practise saying the words they need with a partner until they feel ready.

- Using copies of sets of pictures, read out from a list and pupils tick (or put the right number beside) the items mentioned. Make a copy of this role-play on card for the more able pupils to practise and then see if they can act it out without a prompt.

- Role-play 2.



Teaching numbers

Some teachers have reported great success with number work. One pupil who could only count to three in English knows the numbers up to ten in French and can recognise the symbols and say the French words. The 'second chance' at learning seems to be paying off particularly well in this case. In other cases teachers report that spending time on basic number work in French greatly reinforced pupils' concept of numbers.

Before starting, try to teach yourself these numbers. They are the numbers 1-10 in Norwegian.

1	**en**	3	**tre**	5	**fem**	7	**sju**	9	**ni**
2	**to**	4	**fire**	6	**seks**	8	**atte**	10	**ti**

- How would you want to be helped to learn them?
- How quickly would you forget what you have learned?
- How often would you need to revise them?
- How much support would you need?
- What motivation would you have to learn them?

Remember you have more developed learning and linguistic skills than your pupils!

What kind of activities will help me teach numbers?

Start language work with warm-up group activities playing games. For example:

- Sit in a circle.
- Give each pupil (and the teacher) a card with a number written on it in numerical order, so that they can number round the circle. If you are starting with the numbers 1-5 make enough cards for all the pupils so that if there are seven people make cards 1 and 2 twice.

- Say the numbers all together as many times as you need; the child with the right card holds it up as you say the number.
- Now each pupil has to learn the number on his/her card and say the number round the group in turn.
- See how quickly you can do it.
- Pass the card to the person on your left and do it again.
- Pass it on again.
- Pass it back one!!
- Pass it on three!!!
- Eventually do it against the stopwatch.
- Time it once and see if you can do it faster next time.

- Mix the cards up and do it again!

- Throw a bean bag to a pupil who has to say 'his/her' (or the next) number.

- Number lotto: make cards with eight squares. Write a number from 1-12 in each square and cover them up as they are called out. Let the winner be the caller (with some help) next time. The first times we play this I always have 'my' lotto card drawn on the blackboard and a pupil crosses the numbers out on mine (if they are on it) as they are called. This means that they have the reassurance of seeing if they are getting it right and don't give up so easily.

- Let the pupils say a number or several numbers and then 'pass it on' for the next person to say the next number(s). The pupils choose when to pass it on to the next person, e.g. one starts off and says *un, deux, trois*, John. John has to say *quatre* and then can pass it on at any time, after saying only one number or after saying several. This means that they all have to be concentrating hard. When they get to 10/12 (or as many as they have learned) they start again at 1.

- A pupil has to take a card with a number on it and the others have to guess what number it is. The pupil with the card says *Oui, c'est ça* (if it's right) or *Non, c'est pas ça* (if it's wrong). The one who gets it right chooses the next card.

- Team game - *noughts and crosses*. Draw a grid on the board and put numbers in it. Pupils have to come out and say the number to get their nought or cross in the square.

- Write a list of paired numbers. Pupils have to listen and circle the number they hear. They then have to practise reading out the numbers that have been circled. More able pupils can practise doing it with a stopwatch - but doing it clearly - the numbers mustn't be garbled. For example:

1.	a. **2**	b. **3**	7.	a. **1**	b. **5**
2.	a. **9**	b. **6**	8.	a. **4**	b. **2**
3.	a. **5**	b. **7**	9.	a. **3**	b. **8**
4.	a. **10**	b. **8**	10.	a. **3**	b. **9**
5.	a. **6**	b. **4**	11.	a. **7**	b. **3**
6.	a. **8**	b. **10**	12.	a. **1**	b. **9**

- Revise numbers frequently.
- Play the number games for the last five minutes of a lesson.
- Use IT - *Fun with Texts**. Listen to a tape and put numbers in the right order on a word processor.

Teaching the alphabet

Some teachers have found that they are able to teach the alphabet in the target language to pupils who don't know it in their own language. This has helped pupils to look words up in dictionaries and learn the alphabet in English.

WHAT KIND OF ACTIVITIES WILL HELP ME TEACH THE ALPHABET?

Here are some ways of teaching it if you decide it is suitable for your pupils.

- Say the alphabet for pupils to repeat and check on pronunciation, a few letters at a time.
- Say the letters singly and ask pupils to suggest ways they might remember the pronunciation, i.e. they are invited to suggest their own ways of remembering the sound of the letters which present a particular problem. They may well suggest actions or ways of writing them down to use as reminders (one class liked to do 'ape' imitations for the French 'e').
- Play with the sounds:
  - Exaggerate the mouthing of the sounds.
  - If possible let some of the pupils watch themselves in a mirror.
  - Tear up some small pieces of paper and put them on the back of your hand. Say 'p' in the French way. The papers should stay there. Say 'p' in the English way - and they will all blow off. Say *pipe* (French) and pipe (English).
- Make letter cards - a card for each letter about postcard size.
- Let pupils mouth sounds to each other for the others to guess which letter they are saying.
- Make up and sing an alphabet song.
- Sit in a circle, distribute the letter cards in alphabetical order and say the alphabet round the group until everyone is fairly confident of their own letter or letters.
- Pass the cards on one so that everybody has to say the next letter.
- Pass the cards on two, pass them back one, pass them on three, etc. This is making a game out of the alphabet and getting the pupils to say and listen to it several times. Use a stopwatch. Time how long it takes to say the whole alphabet whilst keeping it clear. See if you can improve on the time, but still keep it clear.

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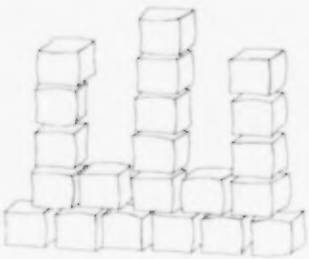
* Available from Camsoft (address in Appendix 3).

- Mix the cards up and do it again. This time they will not be able to rely on knowing that they will get their cue from their neighbour. Pass the cards on once again.
- Without letter cards: point or use a bean bag or soft ball to throw to the person who has to say the next letter.

HOW MIGHT I USE THIS TOPIC TO ENCOURAGE SPELLING PRACTICE?

- Make large cards with fairly long words on them.
- Pupils sit in a circle. Distribute letter cards at random. Display or hold up the word cards. The person with the first letter of the word begins and the others with the right cards follow, holding up their card as they say the letter. Make sure you have words which use most of the letters or make pupils change their cards frequently so that everybody gets a turn.
- Have two sets of letter cards with enough double letters to spell all the words you have chosen. A representative from each team goes to the set of cards and the first one to spell the word correctly gets the point, and a bonus point if they can read out the letters correctly.
- Pupils have to get into order according to the word being spelt and the letter they represent without speaking English. This can be played as a team game with one team choosing words for the next team to spell and checking that they don't cheat (by speaking English or using their letter card). Set a time limit for the team to do it in.
- Display a list of difficult ones as an aide-mémoire to reassure those pupils who need it. This can be obscured by degrees by drawing a line through the words, or it can be removed, as it is no longer needed.
- Pair work and information gap exercises using prepared cards.
- Game *Hangman - Le pendu*. If necessary, display the phrase *Comment ça s'écrit?* prominently in the classroom. Remove it as soon as pupils can manage without it.



Appendix 2

An example of one topic: clothes

by Rosi McNab

This is an example of how one might work through a topic showing:

- ★ *what materials you might need;*
- ★ *how the topic might be introduced;*
- ★ *how it might be fully exploited.*

Most topics can be treated in a similar way and many of the initial exercises will be the same for any topic. It is not expected that anyone will work their way through all the activities. It is expected that some of them will be suitable for use with any topic that has been chosen. The examples given are in French but the principles are the same for most languages.

It is also worth remembering that pupils will get bored if too much time is spent on one topic to the exclusion of other language work. For suggestions for variations see 'Death by topic' on page 85.

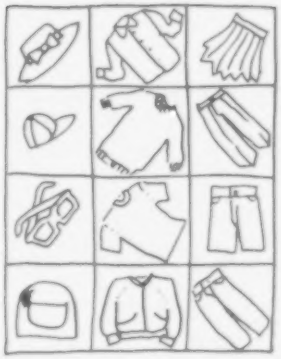
Preparation

les chaussettes
le t-shirt
l'écharpe
les gants
le pull
les baskets
le body
les sandales
le pantalon
la robe
le bikini
les tennis
les chaussures
le maillot
le short
le jogging
les bottes
la jupe
la chemise
le chapeau
le sweat

- Use words which are 'Franglais' (t-shirt) and near cognates (*pantalon*: pants) first of all and look for ways of remembering other new words, e.g. *les gants* make you elegant!
- Be ready to add any other words the pupils might want to know, e.g. *les sous vêtements, la culotte, le slip, le soutien-gorge, les bas*, or have reference material available.

- Assemble materials to point to and name, e.g. pupil's own and your own clothing, a 'jumble bag', flashcards, OHP (pictures with coloured overlays).
- Prepare Language Master cards and concept keyboard overlays, as appropriate.
- Prepare other computer activities.
- Prepare worksheets and word games for pupils to work at on their own as a follow-up and to give you time for working with individuals, e.g. pictures to label and to draw, words with missing letters, phrases with missing words, word search, simple crossword, individual sets of matching pair cards, dominoes, words in code, etc.

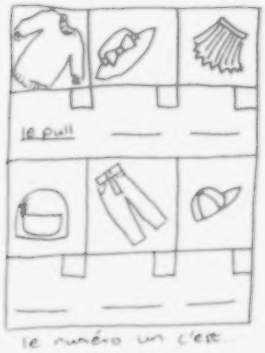
Twelve pictures



Blown-up as flashcards

As writing practice

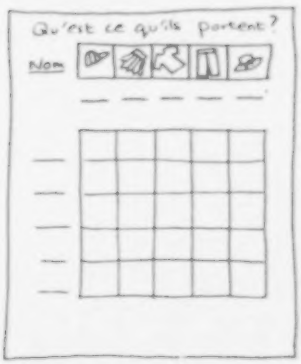
Writing and listening



Ecoute

C'est quelle couleur (le pull)?

Ecoute et coche



Sondage

Introduction

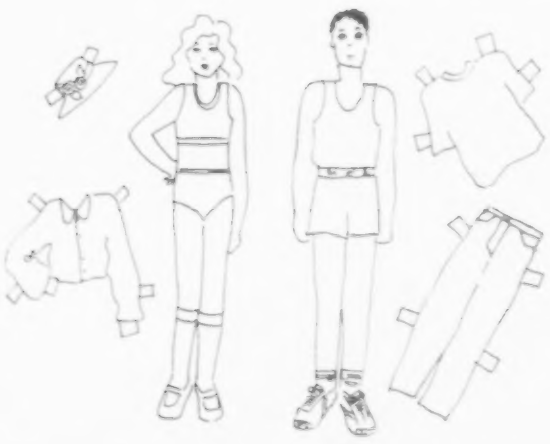
- Introduce the words by:
  - indicating own or pupil's clothes and naming them;
  - naming clothes from a stock/bag of clothes;
  - flashcards or drawings or OHP.
- Practise saying the words all together (choral repetition). Allow pupils plenty of time to get their mouths round the new words.
- Check that all the words are understood by:
  - making nonsense statements: *C'est un chapeau? (Non, c'est un bikini)*
  - asking what things are: *Qu'est-ce que c'est?*
  - checking comprehension by asking *Qu'est-ce que c'est en anglais?*
- Practise the pronunciation.
- Listen to a tape if possible and imitate it.
- Let pupils work in pairs to check each other and help each other with pronunciation.
- Ask whose partner can say words really well and ask them to say them for the class if they are willing.
- Play *Lotto*. As well as playing with individual lotto cards, draw a lotto grid on the board filled in with pictures on the board and let one pupil come out and cross the items off as they are named. This will support those who have difficulty remembering new words as they will not have so many to remember and will have a means of checking they are getting it right.
- Play matching games. Stick (blue-tack) flashcard-size pictures on the board; pupils have large cards with the words on them to pair up with the correct picture. Make them say the appropriate word out loud.
- Ask who would like to volunteer to read some or all of the words out loud.
- Take one word away and ask *Qu'est-ce qu'il manque?*
- Take all the words away and let pupils practise in pairs to see who can still name them all.
- Talk about ways to help remember the new words, e.g. look for cognates, list the first letter of all of the words, look for other aide-mémoires (you keep your *robe* in the wardrobe).
- Play *Morpion* - noughts and crosses.
  - draw a grid;
  - put a picture in each square;
  - divide the class into two teams;
  - one member of the first team has to choose a picture and say the correct word to get their nought or cross in that square. Later the word might be put in the square and pupils have to choose the correct picture.
- Play *Kim's game*. Put out a selection of clothes or pictures, naming each one. Then remove one and see if pupils can name the one which is missing. Then take another away, either a different one or an additional one.
- Have a bag of clothes and blindfold one pupil in turn. They have to take an item of clothing out of the bag, feel it and say what it is.
- One pupil takes a card with the picture of an item of clothing on it and the others have to guess what it is: *C'est un pullover. Non, ce n'est pas ça/ Oui, c'est ça. C'est à toi!*
- Using photocopied sets of small matching cards, pupils have sets of their own to play matching games or pelmanism.
- Encourage pupils to make a word search, crossword or find the odd one out (*Cherche l'intrus*) for a partner, using the words for clothes.

- Play *Blockbusters*. Draw a grid and have a list of suitable words ready, e.g. 'M' *le mot français pour* 'coat'. Later let pupils devise their own *Blockbusters* for others to play.

Colours and clothes

Revision of colours.

- Assemble paper, crayons or coloured pens, scissors, pre-drawn sheets, mail order catalogues or magazines with pictures to cut out.
- Brainstorm to see how many words for colours they still remember: *c'est bleu, rouge, noir, gris, jaune, vert, blanc, rose, marron*. Introduce new words by holding up items and saying what colour they are. Revise by asking what colour other things are and making mistakes: *C'est un stylo bleu* (when it is red).
- Give a choice of items: *Donne-moi une chemise rose, un jogging bleu*, etc.
- Everybody has the same outline (or draws the same picture). The teacher starts by saying what colour some of the items of clothing are, then the pupils are invited to say what colours to use for the rest of the clothing, then they colour them in.
- Sit in a circle and play *Tous ceux qui ont 'les chaussettes blanches' changez de place* (one person stands in the middle and has to try to get a seat when the others are moving about). The teacher could be the caller for the first few times but once the pupils have got the idea, the one who is 'out' could do the calling.
- Paired colouring. Pupils each have two pictures. They colour one in and then describe it for the other to colour in the same way. When they have finished they should have two identical pictures.
- Play *Happy Families* with sets of cards. Make base cards with four people wearing four items each. Then make sixteen individual cards showing the individual items. It is then played like *Happy Families*. The first pupil decides what clothes he/she needs to make a set and then asks: *As-tu... un pull vert?* etc.
- *Je porte...* Cut pictures of pop stars etc out of magazines and label what they are wearing or give them speech bubbles using *Je porte...*
- Use a mail order catalogue to cut pictures from, or have simple black outlines which can be put under a sheet of paper and show through so that pupils can draw over them to design their own outfits.



- Make a set of girl and boy paper dolls and a variety of outfits for each set. One pupil dresses his/her doll secretly and has to tell the other how to dress theirs so that they are all wearing the same. They can then write down what they are wearing: *Jean porte...*

Opinions on clothes

- Teach the phrases *J'aime ça. Je n'aime pas ça. Bof! C'est super! C'est marrant. C'est nul. C'est chouette.*
- Pupils look at clothes or pictures of clothes and say whether they like them or not.
- Have a picture (or set of pictures) and listen to a tape of French children saying whether they like the clothes or not. Pupils have to decide what the French children think. The answer could be by putting a smile or a scowl on a 'smiler' face.
- Pupils cut out pictures they like and head the page: *J'aime ça!* Those they don't like are headed: *Je n'aime pas ça!*
- *Un sondage*. Pupils choose a picture and go round asking others *Tu aimes ça?* They record the results using a computer database if available.

Weather and clothes

- Assemble pictures from mail order catalogues and holiday brochures.
- Talk about what clothes you wear for different weather.
- Revise weather or teach *Quel temps fait-il? Il pleut, il neige, il fait beau, il y a du soleil, il fait froid, il fait chaud.*
- Pupils dress up from the jumble bag (or mime dressing up) and the others have to say what they are wearing/what the weather is like.
- Say what people are wearing to decide what the weather is like or, vice versa, say what the weather is like and decide what you would wear. Introduce words by mime, using realia (the jumble bag) and/or pictures, e.g. *Delphine porte un imperméable, un parapluie, des bottes. Marc porte un anorak, un pantalon, des chaussettes, des chaussures, des gants et un écharpe. Eric porte un cycliste, un t-shirt et des baskets. Murielle porte un maillot de bain, des lunettes de soleil et des sandales.*
- Have a large box of pictures for pupils to choose from. These could be mounted on card/or cut out for pupils to stick on card to make up outfits for different weather.
- *Vacances d'été*. What would you pack for a holiday? Decide what sort of holiday you would like to go on and find things in the mail order catalogue, cut them out and label them to 'pack your case'.

Shopping for clothes

- Prepare clothes with price labels or cards with pictures and prices.
- Revise or teach numbers as appropriate, e.g. 1-20, *vingt-cinq, cinquante, soixante-quinze*, and phrases for short transactional dialogues, e.g. *Je voudrais... Avez-vous...? C'est combien? C'est... Voilà! Je regrette je n'ai pas de... Merci (monsieur/madame). Au revoir.*
- Make a tape of simple shopping dialogues and listen to find out what people are buying and how much the items cost.
- Act out short scenes using prices and colours. Give pupils a card showing an item of clothing and they have to ask 'the shopkeeper' for it. If the shopkeeper has it they have to ask the price and 'buy' it.
- Introduce sizes. Draw a metre stick on the wall and let pupils measure each other, find their height and learn to say it in French. Introduce *C'est trop grand/e, c'est trop petit/e*, using pictures or realia and add it to the dialogue.
- Tape. Listen to people buying things and find out what is wrong with the items they are offered, e.g. too big, too small, wrong colours, not enough money on them. *Trop grand/e, trop petit/e, trop cher/chère. Je n'ai pas assez d'argent.*

- Play *I went to the market and I bought a.../Je suis allé au marché et j'ai acheté...* or just *J'ai acheté...* The first speaker says what they 'bought' and the second one repeats it and adds something new. Draw a picture of each item on the board as an aide-mémoire, so that they can concentrate on naming the word and don't try to write it down.
- Design an advertisement for a piece of clothing.

Clothes for sports and hobbies

- Revise sports: *la natation, le football, le basket, le volley, le tennis*, etc.
- List items of clothing for various sports and activities. Label the clothes on photographs of prominent sports people. Use speech bubbles to convey what they would say: *Je porte...*
- Say what someone is wearing (or has in their bag) and deduce what activity they like. *Qu'est-ce qu'il/elle a dans son sac? Qu'est-ce qu'il/elle va faire?*
- Talk about activities that the pupils like and what special clothes are needed for them.
- Revise *J'aime..., je n'aime pas...*

Different clothes for different people

- Revise the words for members of the family: *le père, la mère, la soeur, le frère (le fils, la fille), le grand-père, la grand-mère, le chien, le chat*, etc.
- Using the jumble bag, dress up as different numbers of a family, pupils get into family groups and say who they are. If possible, take a photo of the group with a Polaroid camera to have an immediate picture or with an Ion camera to put it into the computer. Let the pupils label the different members of the family.
- Using individual pictures, label what the different people are wearing.

Imagination and creativity

- Cut pictures from magazines to make 'way out' or wacky outfits and label the garments/describe the outfit.
- Let pupils design outfits for special occasions:
  - a new school uniform;
  - an outfit for going out in the evening;
  - for going for a job interview;
  - for holidays;
  - for a rainy day;
  - for a day in the year 2020.
- Design an outfit for a fashion show.
- Let pupils dress up in anything they want and then make up a name, age, job or character. They then introduce themselves to the rest of the class as that person and say what they are wearing. (Shy pupils will often find it easier to talk about an assumed or imaginary character than to talk about themselves.)
- Pupils who are unable to dress up might like to put on hats, scarves, glasses, moustaches, etc and build themselves an imaginary character around these items.
- If possible, take a photo for pupils to put on their computer file and label or write about.

Fashion show

- Decide who is going to do what.
- Arrangements beforehand:
  - arrange room and audience;
  - make posters;
  - make programme;

  - make tickets;
  - arrange music;
  - arrange for use of video and someone to video the performance;
    (For older pupils it might be possible to get a 'real' model to come and talk about presentation.)
  - arrange for refreshments if appropriate.
- Practice. Pupils will probably work in pairs. They will both be dressed up and come to the catwalk in pairs so that they can each describe what the other is wearing. Let them practise by recording their 'texts' on cassette to hear what they sound like.
- Very shy children or those with speech impairment might prefer to pre-record their texts so that the recording could be used in case of a complete dry-up. The fact that a recording is available will often give them the confidence to do it without the recording.

Death by topic

Beware of the 'death by topic syndrome'!

Whilst a topic will give you a longer-term aim, fit the language into a context, make it seem more relevant and provide progression, too much emphasis on one topic can be limiting and may become boring.

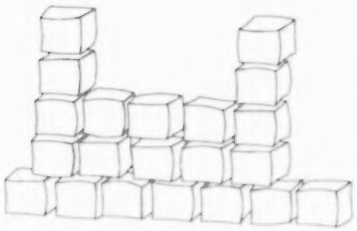
Just because you are working on a topic does not preclude the possibility of introducing other things, for example:

- look at background materials;
- watch a video;
- do work from another topic area;
- sing songs;
- listen to music;
- act out little plays;
- do creative and imaginative work;
- look at books; and
- respond to people and items in the news.

These could be separate from the topic, an integral part of it or a way of revising material from earlier topics.

If pupils are usually working on their own on their topic, make a change and...

- play a class game;
- do an aerobics lesson;
- sing some songs;
- do some cookery; or
- art work;
- make a huge collage;
- make a model;
- make a display for the school:
  - about a twin town
  - about French food
  - drink
  - cheese
  - fashion
  - cards
  - Christmas/Easter
  - holidays
- listen to some music;
- make up a play, sketch or adverts.



Appendix 3

Further reading and information

The accompanying video

The video (VHS, 20 minutes) was produced by the National Council for Educational Technology (NCET) and was filmed in seven schools:

- A Moderate Learning Difficulties school in Essex
  Shows the work with senior MLD students of various ages and levels of ability using the target language, and involving pair/group working methods, and some IT. Tasks and approaches are differentiated according to need. Pupils are working in 'total immersion' with a teacher (expert linguist), as a whole group on various non-IT based activities, leading to a carousel of small-group activities both non-IT and IT-based. The work deals with the acquisition of names and types of shops. The characteristics of the lesson are: a limited range of language practised through a wide variety of activities for consolidation. Communication is augmented by the use of signing and symbols.

- An 11-14 year High School in Leicestershire
  An expert linguist teacher meeting the special needs of a number of students within a mainstream setting. Emphasis is on using established techniques and resources. Materials used are varied, e.g. paper, OHP transparencies, overlay keyboard connected to a computer; also use of an occasional resource, the computer room, with a network of Nimbus computers. This is not new technology (Nimbus 186's) and software includes the well-established *Fun with Texts*, but it demonstrates how the materials can be differentiated to some extent, to meet a range of needs.

- A Moderate Learning Difficulties school in Leicestershire (year 7/8 pupils)
  A mixed-ability, multi-ethnic group of children working with a non-linguist. Main characteristic is the confidence and ease of the children working in the target language, albeit with a limited vocabulary. IT and non-IT activities illustrated.

- **A Special Educational Needs school in west glamorgan** (11-16+ year)
  Children with poor motor skills, low concentration span, short information retention, many also with emotional and behavioural disturbance. Neath is twinned with Schiedam near Rotterdam. The school has used this to advantage, making Dutch the target language for their MFL activities. There is a strong activity of cultural exchange which enhances greatly the language experience and sets it in a practical context. The teacher is not an expert linguist.

- **An Infant School in w london** (400 on roll, with 90% of pupils using English as a second or other language)
  This class is rising 5's, learning English, working with an expert multilingual Asian teacher attached to the in-house language support centre which also serves the LEA. The scheme of work and resource materials have been 'home grown' around published storybooks to meet their needs. Use of overlay keyboard and *Folio* word processor on 'old technology' (BBC Master computer).

- **A Severe Learning Difficulties school in leicestershire**
  1. a group of profoundly multiply handicapped students, 9-15 years old, all severely communication disabled. High level of adult support to give them a cultural experience using multi-sensory approaches - singing, listening to stories in a darkened, multi-sensory room with lights and music, making and tasting croissants, garlic bread, 'wine', and grape-treading!
  2. 11-13 key stage 3 pupils using age-appropriate, limited concept material as a tool for the development of cross-curricular work and social skills. Use of a Language Master, practical apparatus, and signing to augment the learning.

  Both groups led by non-expert-linguist teachers.

- **A School for the Physically impaired in coventry**
  A non-verbally communicating student with severe physical difficulties using communication devices (*Alltalk* board and *Liberator*) which allow communication by the action of pressing keys. The phrases and words are digital samples of the voice of the class teacher, an expert linguist. The student also uses the *My World* program on an Archimedes computer.

Further reading

HMI report, *A survey of the teaching and learning of modern foreign languages in a sample of inner city and urban schools* (1989) (DES, 1990)

REPORTS

Lee B, *Extending opportunities: modern foreign languages for pupils with special educational needs* - report of a project carried out in the summer of 1991 (National Foundation for Educational Research, 1991)

Lee B and P Dickson, *Foreign languages for lower attaining pupils - report on the NFER project* (NFER, 1991)

Modern languages for lower achieving pupils (Northern Ireland) - report and video - a sense of achievement (distributor: Learning Resources Centre, Stranmillis College, Belfast BT9 5DY)

National Curriculum Modern Foreign Languages Working Group, *Modern foreign languages for ages 11-16*, DES and Welsh Office 1990 report of the working group. See Chapter 13: *MFLs and pupils with SEN*.

NCC/CILT Project report - *Modern foreign languages and special educational needs: a new commitment*, The National Curriculum Council (1993). Enquiries to the School Curriculum and Assessment Authority.

OTHER PUBLICATIONS

Alison J, *Not bothered? Motivating reluctant language learners in KS4* (CILT, 1993)

Atkinson T, *Hands off - it's my go! IT in the languages classroom* (CILT, 1992)

Blamire R, R Bourne and B Jones, *IT in action! Information technology in the languages classroom* - video and book (CILT/NCET, 1992)

Bovair K and M Bovair, *Modern languages for all* (Kogan Page, 1992)

Buckland D and M Short, *Nightshift - ideas and strategies for homework* (CILT, 1992)

Commission of the European Communities, *A foreign language for everyone: suggestions for language teachers from a tripartite experiment on teaching a foreign language to slower learners in Hertfordshire, Burgundy and Rhineland - Pfalz* (Hertfordshire LEA, 1982) (Education Offices, County Hall, Hertford SG13 8DF)

Convery A and D Coyle, *Differentiation - taking the initiative* (CILT, 1993)

Cornwall County Audiology Service, *Some suggestions for the teaching of MFLs to hearing impaired pupils* (1993)

Halliwell S and B Jones, *On target: teaching in the target language* (CILT, 1991)

Holmes B, *Communication re-activated: teaching children with learning difficulties* (CILT, 1991)

Jones B, *Being creative* (CILT, 1992)

National Council for Educational Technology, *Differentiation* (NCET, 1993)

National Council for Educational Technology, *Languages for all? IT in modern languages learning for children with SEN* (NCET, 1991)

Page B (ed), *Letting go, taking hold: a guide to independent language learning by teachers for teachers* (CILT, 1992)

Tierney D and F Humphreys, *Improve your image: the effective use of the OHP* (CILT, 1992)

Resources

Appui, concept keyboard pack by Jim McElwee, available from Cleveland Educational Computing Centre (CECC; address below).

Entitlement (1992) - teacher's Support Pack compiled by a joint TVEI special needs modern languages working group in the northern region. From TEED, Department of Employment, Northern Regional Office, Wellbar House, Gallowgate, Newcastle-upon-Tyne NE1 4TP.

Ion camera - details from NCET - *Using the still video camera* information sheet, NCET Directory of Information Vol 3, Information sheet SEN 6.20, free from CILT.

Language Master - available from Drake Educational Associates (address below).

Software packs for use with concept keyboard: Touch Explorer Plus (1990), Prompt Writer (1987), Concept Match (1989), all available from NCET.

Useful addresses

CILT (The Centre for Information on Language Teaching and Research), 20 Bedfordbury, London WC2N 4LB, Tel: 071 379 5101.

The following items are available from CILT:

- two conference reports (May 1991 and May 1992) produced during the NCC/CILT project;
- Languages and SEN Project Bulletins, containing useful articles and reports on new developments, materials, etc;
- lists of documents produced regionally;
- Information Sheet 76, *Teaching the whole ability range*;
- a full publications catalogue, incorporating many titles of relevance to languages and SEN.

NCET (The National Council for Educational Technology), Milburn Hill Road, Science Park, Coventry CV4 7JJ, Tel: 0203 416994, Fax: 0203 411418.

The following items are available from NCET:

- information sheets, including e.g. *Using the still video camera*;
- special needs catalogue;
- software, including e.g. *Touch Explorer Plus*, *Prompt Writer*, *Concept Match*.

Camsoft, 10 Wheatfield Close, Maidenhead, Berkshire SL6 3PS, Tel: 0628 825206.

Central Bureau for Educational Visits and Exchanges, Seymour Mews House, Seymour Mews, London W1H 9PE, Tel: 071 486 5101.

Cleveland Educational Computing Centre (CECC), Prissick Base, Marton Road, Middlesborough TS4 3RZ, Tel: 0642 325417.

Cornwall County Audiology Service, Educational Audiology Centre, Priory Road, St Austell, Cornwall PL25 5AB.

Drake Educational Associates, St Fagans Road, Fairwater, Cardiff CF5 3AE, Tel: 0222 560333.

ESM, Abbeygate House, East Road, Cambridge CB1 1DB, Tel: 0223 65445.

National Association for Special Educational Needs (NASEN), York House, Wheelwright Lane, Coventry CV7 9HP, Tel: 0203 362414.

National Foundation for Educational Research (NFER), The Mere, Upton Park, Slough, Berkshire SL1 2DQ, Tel: 0753 574123.

National Special Needs Software Unit, Resource, Exeter Road, Off Coventry Grove, Doncaster, DN2 4PY, Tel: 0302 340331.

Northwest SEMERC, 1 Broadbent Road, Watershedding, Oldham OL1 4HU, Tel: 061 627 4469.

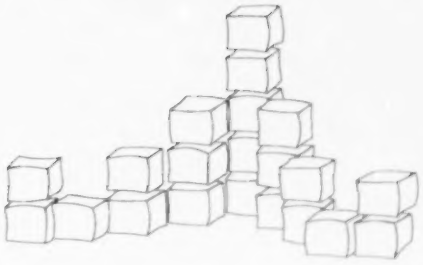
Royal National Institute for the Blind, 224 Great Portland Street, London W1N 6AA, Tel: 071 388 1266.

Royal National Institute for the Deaf, 105 Gower Street, London WC1E 6AH, Tel: 071 387 8033.

School Curriculum and Assessment Authority, Newcombe House, 45 Notting Hill Gate, London W11 3JB, Tel: 071 229 1234.

SENJIT Project (Special Educational Needs Joint Initiative in Training), based at the Institute of Education, University of London, Tel: 071 612 6273/4.

About the contributors



Ruth Bourne

Ruth Bourne has a background in secondary language teaching and was a Head of Languages in the Midlands. After joining NCET as Modern Languages Project Officer she is now a Senior Programme Officer working with educators in all phases and subject areas to promote effective uses of technology to enhance teaching and learning.

Alma Hellaoui

Alma Hellaoui is currently Co-ordinator for Modern Languages at TVEI in Cleveland. Since becoming an Advisory Teacher in 1989, she has worked in a wide variety of schools, including special schools, and colleges supporting the teaching of modern languages to pupils and students of all abilities. She has organised and delivered many INSET sessions both in Cleveland and in various areas of Great Britain covering current issues related to the National Curriculum and the teaching of modern languages to SEN pupils in mainstream and special schools. In addition to her modern languages specialism she also takes an active role in the promotion of equal opportunities issues within the curriculum. A practising teacher in Great Britain since 1975, Ms Hellaoui previously taught in France and Algeria.

Bernardette Holmes

Bernardette Holmes is currently an Inspector for Schools with ERIS (Essex Registered Inspection Service). She was previously Head of Department in large urban comprehensive schools with the full ability range, Assessment Leader for Suffolk LEA developing Graded Assessment in French and German, and Advisory Teacher for Essex. She has been a member of the NCC Steering Group on using the target language. A particular focus of her work has been the development of appropriate teaching and learning strategies for pupils with learning difficulties.

Jim McElwee

Jim McElwee has been an Advisory Teacher for Information Technology for four years. He has produced a range of materials in French, Spanish and German to support low achievers in the modern languages classroom. He has also worked on the French CD-ROM *Directory 2000* and the Spanish CD-ROM *En Marche!*

PATRICIA MCLAGAN

Patricia McLagan is a Teacher Liaison Officer at the Centre for Information for Language Teaching and Research. She is currently co-ordinator of the CILT Modern Languages and Special Educational Needs Project. After teaching modern languages and English in Newcastle-upon-Tyne, Brent and Inner London, she was Advisory Teacher for modern languages in the Inner London Education Authority and in the London Borough of Barnet, which was one of the NCC/CILT SEN Project partners. She has delivered a great deal of in-service training on modern languages methodology and has been involved in a considerable amount of materials production, particularly for lower attaining pupils. These include the *Eclair* course, *Studio 16*, *In France*, MGP magazines, *K7 Listening Resources Bank* and recently the *Génial* beginners' French course.

ROSI MCNAB

Best known as author of *Avantage* and *Auf Deutsch*, she has also written *Deutsch Jetzt*, *Lernexpress* and *Teach yourself German for beginners* and made educational videos. After teaching initially in Further Education, in Junior schools when her children were small, and for more than twenty years in a comprehensive school, she was appointed Advisory Teacher for Kirklees where she helped with the introduction of foreign languages in special schools. She attributes much of her success with teaching methodology to the time spent in the Junior Schools and her belief that good teaching practice is good teaching practice whatever the age group and ability.

MELANIE PETER

Melanie Peter is Advisory Teacher for the Arts (Norfolk LEA), working in both mainstream and special education. She has specialised in the Arts with pupils with special educational needs, both as a practising teacher and as a regular contributor to in-service training and conferences, for which she has a national profile. Melanie has contributed papers and chapters on the Arts and special needs to several publications. She is currently researching into drama with pupils with learning difficulties at the University of Cambridge Institute of Education, and is in the process of completing three books - *Drama for all*, *Making drama special* and *Art for all* (David Fulton Publishers).

VALERIE PRICE

Valerie Price is currently working as a support teacher for the Manchester Service for the Visually Impaired and also teaches Spanish and French in mainstream. She has previously taught at primary level, EFL in South America and England, and is a Member of the Institute of Linguists.

PETER SHAW

Peter Shaw is Head of Modern Languages at Archbishop Beck RC High School, a mixed comprehensive of 1,300 pupils in Liverpool. Before that, he taught at Birkenhead Institute and the Mosslands School, both on the Wirral. As 'Languages for all' has developed, so has Peter's interest in the need to successfully teach to groups of students who might well have opted out of languages otherwise.

Written by specialists in their particular fields, this book aims to provide practical support for teachers of pupils with a variety of special needs, both in mainstream and in special schools. Based on strategies which have been tested in the classroom, the contributions include realistic approaches for learners with emotional and behavioural difficulties, the use of drama, of IT, methods and materials for the visually impaired and the hearing impaired.

The accompanying video shows classroom practice in seven schools for pupils with moderate and severe learning difficulties, physical impairment, and an infant school using English as a second language.

93

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